

With love from

Isobel, Esther, Mary Ruth,

1928-1929

THE ANTHEM BOOK

THE
ANTHEM BOOK

OF THE

UNITED FREE CHURCH OF SCOTLAND

ISSUED BY AUTHORITY.

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PRESBYTERIAN CHURCH OF ENGLAND, 1909.

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PREFACE.

AFTER the union of the Free and United Presbyterian Churches in 1900, a desire was expressed that a Book of Anthems should be prepared for use in the congregations of the United Church, and accordingly, in 1902, the General Assembly remitted to the Praise Committee "to prepare and issue an Anthem Book for use in congregations."

In carrying out this remit the Committee have judged it expedient to restrict the collection to anthems in the rendering of which the congregation, as well as the choir, may take part. They have endeavoured to provide an adequate supply of material suited to the needs of the many congregations of the church where it is desirable that the music employed should be of a somewhat simple nature; but they have also included compositions presenting greater degrees of difficulty to meet the requirements of congregations of higher musical attainments.

The anthems have been arranged according to their opening texts in the order of the books of Scripture, those with words not taken from Scripture being placed at the end; but for convenience in selection, a classified index has been added, in which the anthems are arranged according to topics.

The Committee desire to express their great indebtedness to the Sub-Committee by whom the book has been compiled, and specially to the Convener, Mr. William Cowan; they are also indebted to Mr. F. G. Edwards, London, for the care and attention bestowed by him on the preparation of the book for the press and the revision of the proofs, and to Dr. W. G. McNaught for similar services rendered in connection with the Sol-fa edition.

The collection is now issued by the Committee in the fervent hope that its use may stimulate devotion, and add variety and interest to the service of praise.

April, 1905.

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ANTHEM.

ANTHEM.
Abide with me
And it shall come to pass in the last days
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Arise, shine, for thy light is come
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Behold a virgin shall conceive
Behold I bring you good tidings
Behold the Lamb of God
Beloved, if God so loved us
Beloved, let us love one another
Bless the Lord, O my soul
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Blessed be the Lord God of Israel
Blessed be the man that considereth the poor
Blessed is he that considereth the poor
Blessed is the man that endureth temptation
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Break forth into joy
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Cast thy burden upon the Lord
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Christ being raised from the dead
Christ is risen from the dead
Christ our passover is sacrificed for us
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Come unto Me all ye that labour
Comfort, O Lord, the soul of Thy servant
Consider the lilies of the field
Create in me a clean heart, O God
Enter not into judgment
Enter not into judgment
For a small moment have I forsaken thee
From the rising of the sun
Glory be to God on high
Glory be to God on high
God be merciful unto us
God be merciful unto us
God is a Spirit
God so loved the world
Great and marvellous are Thy works
Grieve not the Holy Spirit
He humbled Himself
He shall feed His flock
He watereth the hills
Holy, holy, holy
Holy, holy, holy
Holy, holy, holy
Holy, holy, holy
Honour and majesty are before Him
Hosanna to the Son of David
How beautiful upon the mountains
How lovely are the messengers

COMPOSER.

COMPOSER.
ROBERT GEORGE THOMPSON, Mus. Bac.
MYLES BIRKET FOSTER
SIR GEORGE JOB ELVEY, Mus. Doc.
EDWARD JOHN HOPKINS, Mus. Doc.
MYLES BIRKET FOSTER
THOMAS SMITH
SIR JOHN GOSS, Mus. Doc.
AUGUST EDWARD GRELL
SIR JOSEPH BARNBY
GERARD FRANCIS COBB
EDWARD JOHN HOPKINS, Mus. Doc.
SIR JOHN GOSS, Mus. Doc.
ARTHUR WILLIAM MARCHANT, Mus. Bac.
CHARLES STEGGALL, Mus. Doc.
HUBERT PLATT MAIN
SIR JOHN STAINER, Mus. Doc.
AUGUST EDWARD GRELL
REGINALD SLATER BARNICOTT, Mus. Bac.
WILLIAM BATCHELDER BRADBURY
FELIX MENDELSSOHN-BARTHOLDY
SIR GEORGE JOB ELVEY, Mus. Doc.
WILLIAM HENRY GILL
THOMAS SMITH
SIR JOHN GOSS, Mus. Doc.
WILLIAM JACKSON
Adapted from GOUNOD by Rev. J. B. THOMSON
JOSIAH BOOTH
WILLIAM CROTCH, Mus. Doc.
HENRY GOUGH TREMBATH, Mus. Bac.
EBENEZER PROUT, Mus. Doc.
SIR JOHN GOSS, Mus. Doc.
THOMAS ATTWOOD
SIR JOHN STAINER, Mus. Doc.
Rev. SIR FREDK. A. G. OUSELEY, Bart., Mus. Doc.
SIR JOHN FREDERICK BRIDGE, Mus. Doc.
JOHN NAYLOR, Mus. Doc.
EDWARD BUNNETT, Mus. Doc.
FERRIS TOZER, Mus. Doc.
HENRY SMART
SIR JOHN STAINER, Mus. Doc.
HENRY SMART
SIR JOHN STAINER, Mus. Doc.
GIOVANNI PIERLUIGI DA PALESTRINA
JAMES ALLAN
WALTER SPINNEY
JOHN CAMIDGE, Mus. Doc.
WILLIAM HENRY MONK, Mus. Doc.
THOMAS ATTWOOD
FREDERICK CHARLES MAKER
MAURICE GREENE, Mus. Doc.
JOHN BAPTISTE CALKIN
ROBERT ARCHIBALD SMITH
FELIX MENDELSSOHN-BARTHOLDY

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Will God in very deed.

1 Kings viii. 27—30; 2 Chronicles vi. 18—21.

J. Goss.

Andante.

The musical score consists of four staves of music, each with a treble clef and a key signature of one sharp (F#). The time signature varies between common time (indicated by '3') and common time (indicated by 'C'). The vocal parts are labeled 'mf' (mezzo-forte) and 'mf' (mezzo-forte) at different points. The lyrics are as follows:

Will God in very deed dwell with men on the earth? Behold, the
heaven and heaven of heavens can - not contain Thee; how much less this
house which we have builded? Yet have Thou re - spect unto the prayer of Thy
servants, and to their sup - pli - ca - tion, O Lord, our God, to hearken unto the
cry and the prayer which Thy servants pray before Thee to - day: that Thine

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eyes may be o · pen upon this house, upon this house night and day, that Thine

cres.

dim.

eyes may be o - pen upon this house . . . night and day.

mf

Hear - en Thou to the sup - pli - ca-tion of Thy ser - vants.

f

mf

Hear Thou from Thy dwelling-place, e - ven from heaven ; and when Thou

p

mf

p

pp

hear-est, for-give ; when Thou hear-est, for-give, for - give.

O Lord, my God.

1 Kings viii. 28, 30.

Slowly.

C. MALAN.

O Lord, my God, O Lord, my God, hear Thou the prayer Thy ser-vant

pray - eth; have Thou re-spect un - to his prayer, have Thou re-spect un -

cres.

to his prayer. Hear Thou in heaven Thy dwelling-place, and when Thou hear- est,

cres.

Lord, for - give: Hear Thou in heaven Thy dwelling - place, and when Thou

dim. p cres.

hear - est, Lord, for - give, for - give, for - give, O Lord, for - give. .

pp p

O Lord, my God.

1 Kings viii. 28, 30.

S. S. WESLEY.

Larghetto.

O Lord, my God, O Lord, my God, hear Thou the prayer Thy
hear Thou the

ser - vant pray - eth, have Thou re-spect un - to his prayer, re -
prayer Thy servant pray - eth, have Thou re-spect, re -

- spect un - to his pray - er. Hear Thou in heaven Thy
- spect un - to his pray - er. Hear Thou in heaven Thy

dwell - ing - place, and when Thou hear - est, Lord, for - give,
dwell - ing-place, and when Thou hear - est, for - give,

O LORD, MY GOD.

(No. 8.)

A musical score for two voices and piano. The vocal parts are in soprano and bass clef, with lyrics in both English and Latin. The piano part is in bass clef. The score consists of six staves of music. The first three staves begin with a treble clef, a common time signature, and a key signature of one sharp. The lyrics for these staves are: "Hear Thou in heaven Thy dwell - ing - place, and when Thou hear - est," followed by a repeat sign; "Lord, for - give, and when Thou hear - est, Lord, for - give, for -". The fourth staff begins with a bass clef, a common time signature, and a key signature of one sharp. The lyrics for this staff are: "give, . . . for - give, . . . and when Thou hear - est," followed by a repeat sign. The fifth staff begins with a treble clef, a common time signature, and a key signature of one sharp. The lyrics for this staff are: "Lord, for - give, for - give, . . . for - give, . . . and when Thou". The sixth staff begins with a bass clef, a common time signature, and a key signature of one sharp. The lyrics for this staff are: "Lord, for - give, for - give, . . . for - give, . . .". The score concludes with a dynamic instruction "dim." above the bass clef staff.

Hear Thou in heaven Thy dwell - ing - place, and when Thou hear - est,
Lord, for - give, and when Thou hear - est, Lord, for - give, for -
give, . . . for - give, . . . and when Thou hear - est,
Lord, for - give, for - give, . . . for - give, . . . and when Thou
Lord, for - give, for - give, . . . for - give, . . .

hear - est, Lord, for - give. . . hear - est, Lord, for - give. . .

* This may be substituted for the foregoing three bars.

Thine, O Lord, is the greatness.

1 Chronicles xxix. 11.

J. KENT,
adapted by W. Shore.

p

The musical score consists of four systems of music for two voices (Soprano and Alto) and piano. The key signature is B-flat major (two flats). The time signature varies between common time and 3/8. The vocal parts are in soprano and alto clefs. The piano part is in bass clef. The vocal parts enter in pairs, with the piano providing harmonic support. The lyrics are integrated into the musical lines. Dynamics include *p*, *pp*, *cres.*, *f*, and *ff*. The score is written on five-line staves with vertical bar lines indicating measures.

Thine, O Lord, O Lord, is the great-ness, Thine, O

pp

Lord, O Lord, is the great-ness, Thine, O Lord, O Lord, is the

cres.

great-ness, and the pow'r, and the glo-ry, and the

cres.

vic-to-ry, and the ma-jes-ty, the vic-to-ry, and

f

ff

ma-jes-ty. Thine, O Lord, Thine, O Lord, is the

p

THINE, O LORD, IS THE GREATNESS.

[No. 4.]

great-ness, and the pow'r, is the great-ness, and the pow'r, and the
 glo - ry, and the vic-to-ry, and the majes-ty, the majes-ty ; for all that
 is in the heaven, . . . in the heaven and the earth is Thine; Thine is the
 kingdom, Thine is the kingdom, O . . . Lord, and Thou art ex - alt - ed as
 head o - ver all, as head o - ver all, as head, as head o - ver all.

5

I will lay me down in peace.

Psalm iv. 8.

Andante con moto. (♩ = 72.)

H. GADSBY.

Sw. p

I will lay me down in peace, I will
I will lay me down in peace,

I will lay me down in peace, in peace,...

lay me down in peace, I will lay me down in peace,.. and takemy
peace, and takemy rest,.. will lay me down in peace,

mf
rest: for it is Thou, Lord, on - ly, on - ly Thou, that

mf
Gt.
3

makest me dwell in safe - ty, that makest me dwell in safe - ty. I will

on - - - - - ly, that makest me dwell in safe - ty.

I WILL LAY ME DOWN IN PEACE.

[No. 5.]

A musical score for two voices and piano. The vocal parts are in common time, 2/4 time, and 3/4 time. The piano part provides harmonic support. The lyrics are as follows:

lay me down in peace, I will lay me down in peace, I will
I will lay me down in peace, and take my rest, . . . will
lay me down in peace, in peace, . . . and take my rest: . . .
lay me down in peace, . . . and take my rest: . . . for it is
lay me down in peace, and take my rest: . . . *mf*

Thou, Lord, on - ly, on - ly Thou that makest medwell in
on - ly Thou that mak - est me

mf

safe - ty, that makest me dwell in safe - ty, for it is Thou, Lord,
cres.

safe - ty, that makest me dwell in safe - ty, for
dwell . . . in safe - ty, for *cres.*

No. 5.]

I WILL LAY ME DOWN IN PEACE.

on - ly, for it is Thou, Lord, on - ly,

cres.

it is Thou, Lord, on - ly, Thou on - ly, for it is Thou, Lord,

it is Thou on - ly, Thou on - ly, for it is

on - ly, that mak - est me dwell, that mak - est me

Thou, Lord, on - dim. ly, .

dwell in safe - ty.

*pp**pp*

I will lay . . .

*soft Gt. uncoupled.**Sw. soft Reed.*dim. rall. *pp*
me down . . . in peace.

dim.

rall. *pp**Sw. both hands. dim.*

rall.

6 I will lay me down in peace.

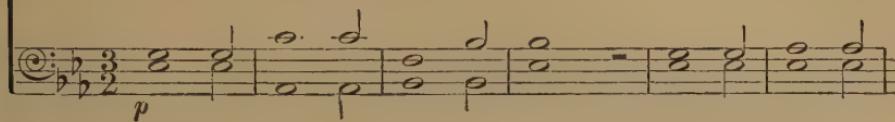
Psalm iv. 8.

W. H. GILL

Quietly.

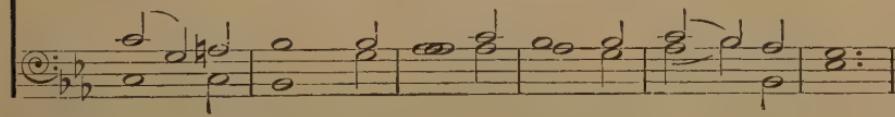


I will lay me down in peace, I will lay me

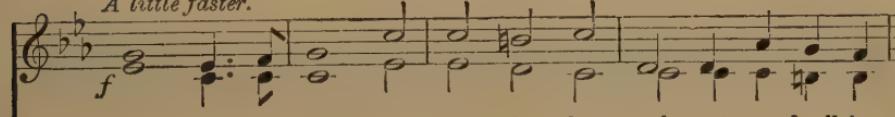


p

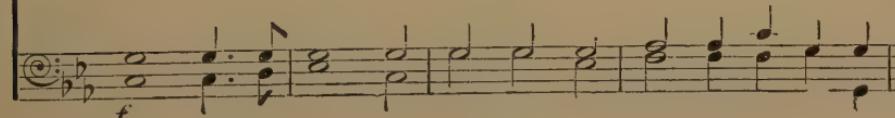
down in peace, and take my rest, and take . . . my rest:



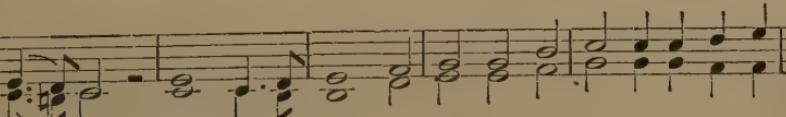
A little faster.



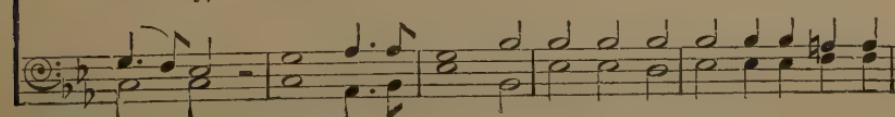
for it is Thou, Lord, on - ly, that mak - est me dwell in



f



safe - ty, for it is Thou, Lord, on - ly, that makest me dwell in



My voice shalt Thou hear in the morning, O Lord.

Psalm v. 3, 7.

J. Goss.

Moderato.

The musical score consists of six staves of music. The first three staves are in common time (indicated by '3/4') and the last three are in common time (indicated by '2/4'). The key signature is A major (two sharps). The vocal line starts with a sustained note on the first staff. The lyrics are integrated into the musical phrases. The score includes dynamic markings such as *mf*, *p*, *cres.*, and *f*.

My voice shalt Thou hear in the morn-ing, O Lord; in the
 morn-ing will I di - rect my prayer un - to Thee, and will look
 up. I will come in - to Thy house in the mul-ti-tude of Thy
 mer - cy; and in Thy fear, in Thy fear will I wor-ship toward Thy
 ho - ly tem ple, will I worship toward Thy ho - ly tem - ple.

Lead me, Lord.

Psalm v. 8 ; iv. 8.

Lento.

S. S. WESLEY.

ALTO SOLO.

Lento. (♩ = 69.)

p Lead me,

Lord, lead me in Thy right-eous-ness, make Thy way

CHORUS.

Lead me, Lord,

plain be - fore my face. Lead me,.. Lord, Lord,
Lead me, Lord, ..

LEAD ME, LORD.

[No. 8.]

lead me in Thy righteousness, make Thy way plain be - fore my

SOLO. (SOPRANO.)

face *mf* For it is Thou, Lord, Thou, Lord, on - ly, that

cres. *dim.* *p* CHORUS.

makest me dwell in . . . safe - ty. For it is Thou, Lord,

cres. *p* *p*

cres. *p* *p*

cres. *dim.* *p* — *rit.*

Thou, Lord, on - ly, that mak - est me dwell in . . . safe - ty.

cres. *dim.* *p* *rit.*

9

The Lord will be a refuge.

Psalm ix. 9, 10.

G. J. WEBB.

Moderato.

The image shows the first page of a musical score for piano. The key signature is one sharp (F#), and the time signature is common time (indicated by a 'C'). The tempo is 'Moderato'. The score consists of two staves. The upper staff uses a treble clef, and the lower staff uses a bass clef. Measures 1 through 4 are shown, featuring eighth-note patterns and sixteenth-note chords.

The Lord will be a refuge for the oppressed, a

Musical score for piano, page 10, measures 11-12. The score is in common time (indicated by a 'C') and key signature of one sharp (indicated by a 'F#'). The music consists of two staves. The top staff begins with a forte dynamic (f) and consists of eighth-note patterns. The bottom staff begins with a dynamic of *mf* and consists of quarter-note patterns.

A musical score for piano, showing two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. The key signature is one sharp. Measures 11 and 12 are shown, with measure 12 ending on a half note.

ref - uge in times of trou - ble. And they that know, that

A musical score for piano, showing two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. The key signature is one sharp. Measures 11 and 12 are shown, with measure 12 ending on a half note.

know Thy name will put their trust in Thee; . . . for

A musical score for piano, page 10, featuring two staves. The top staff uses a treble clef, and the bottom staff uses a bass clef. The key signature is one sharp. Measure 11 begins with a forte dynamic (F) and consists of eighth-note patterns in both staves. Measure 12 begins with a forte dynamic (F) and consists of eighth-note patterns in both staves.

A musical score for piano, showing two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. The key signature is one sharp. Measure 11 starts with a half note in the bass, followed by a quarter note in the treble, a half note in the bass, and a quarter note in the treble. Measure 12 starts with a half note in the bass, followed by a quarter note in the treble, a half note in the bass, and a quarter note in the treble.

Thou, Lord, hast not forsaken them that seek

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THE LORD WILL BE A REFUGE.

[No. 9.]

Thee, . . . for Thou, Lord, hast not for - sa - ken them, for - sa - ken

them . . . that seek . . . Thee. *mf* The Lord will be a ref - uge

for the op - press-ed, a ref-u-ge in times of trou - ble. And *f*

they ' that know, that know Thy name will put their

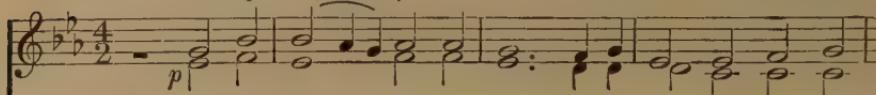
trust in Thee, . . . will put . . . their trust in Thee. . . .

Let the words of my mouth.

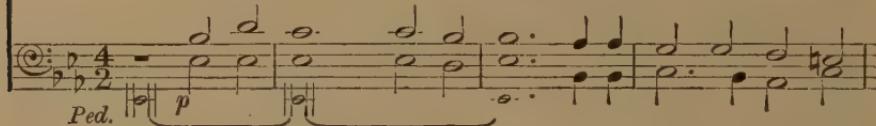
Psalm xix. 14.

Andante religioso. ($\text{d} = 96$)

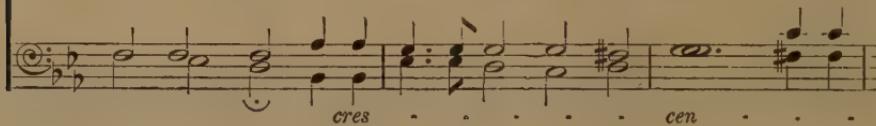
C. H. PERROT.



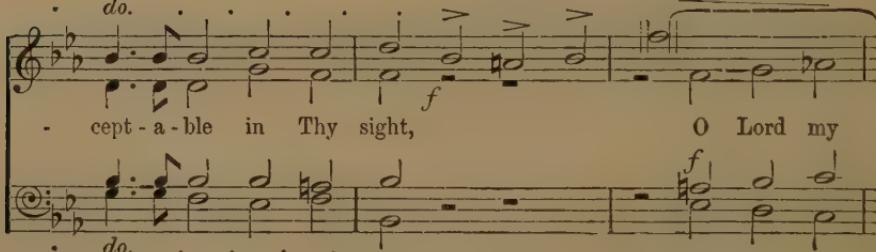
Let the words . . . of my mouth, and the med - i - ta - tion



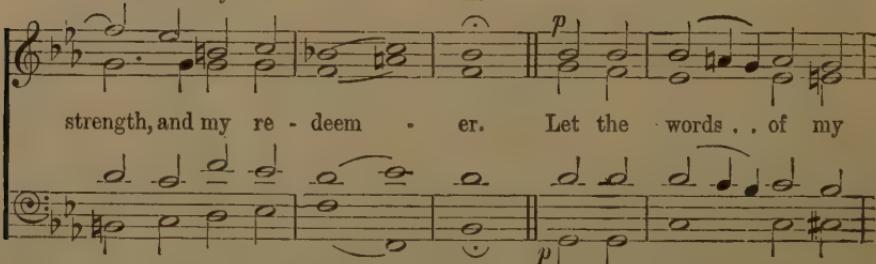
cres
of my heart, be ac - cept - a - ble in Thy sight, be ac -



do. O Lord my strength, . . .



. . . and my re - deem - er.

From *The Bristol Anthem Book*, by permission of Mr. W. Crofton Hemmons, Bristol

and the med - i - ta - tion of my heart,

mouth, and the med - i - ta - tion of my heart,

cres.

be ac-cept - a-ble in Thy sight,.. be ac-cept - a-ble

cres.

O Lord my strength, .. .

in Thy sight,..

O Lord my

... . and my re - deem er.

rit.

strength, and my re - deem er, and my re - deem er.

My God, look upon me.

Psalm xxii. 1-3.

Moderato.

J. REYNOLDS.

mf

My God, my God, look up - on me, look up - on me :

mf

why hast Thou for - sa-ken me, why hast Thou for - sa-ken me,

and art so far from my health, and from the words of

and art so far from my health, and from the words of my com -
and from the

health, and from the words of my com -

my . . . complaint, the words of my com - plaint, and from the

plaint, the words of my com - plaint, and from the words of
words of my complaint, the words of my com - plaint,

plaint, the words of my com - plaint, and from the words of
words of my . . . complaint, the words of my . . . com - plaint ?

my . . . com - plaint, . . . the words of my com - plaint ?
and from the words of my complaint, the words of my com - plaint ?

my complaint, the words of my complaint, of my com - plaint ?

'TWO SOPRANO VOICES. *Andante.*

mp

O my God, . . . I cry in the day-time, but

Andante.

Sw. p

Thou hear-est not;

mp O my God, I cry in the day-time, but

but Thou hear-est not, but Thou hear-est

Thou hear-est not, but Thou hear-est not, but Thou hear-est

Musical score for 'My God, Look Upon Me.' featuring three staves. The top staff has lyrics: 'not; and in the night sea-son al - so I take no'. The middle staff continues: 'not; and in the night sea-son al . so I . . take no'. The bottom staff provides harmonic support with sustained notes and chords.

Continuation of the musical score. The top staff has lyrics: 'rest, no rest, I take no rest, al-so I'. The middle staff continues: 'rest, I take no rest, no rest, al-so I'. The bottom staff provides harmonic support.

Final continuation of the musical score. The top staff has lyrics: 'take, I take no rest, I take no rest,'. The middle staff continues: 'take, I take no rest, no rest, I'. The bottom staff provides harmonic support.

MY GOD, LOOK UPON ME.

[No. 11.]

no rest, also I take, I take no rest.
take no rest, also I take, I take no rest.

CHORUS. *Moderato.*

But Thou con - tin - u-est ho - ly, O Thou wor-ship of Is - ra - el, Thou con - tin - u-est ho - ly, O . . Thou wor-ship of Is - ra - el.

Thou con - tin - u-est ho - ly, O . . Thou wor-ship of Is - ra - el, Thou con - tin - u-est ho - ly, O . . Thou wor-ship of Is - ra - el.

slower.

Is - ra - el, O . . Thou wor-ship of Is - ra - el.

The Lord is my Shepherd.

Psalm xxiii. 1-4, 6.

Moderato. ($\text{d}=92$)

G. A. MACFARREN.

The Lord is my shep - herd; I shall I shall not want, The
Lord is my shepherd; I shall . . . not want. He maketh me to lie

I shall not want. *cres.*
Lord is my shepherd; I shall . . . not want. He maketh me to lie
I shall not want. He *cres.* . . .

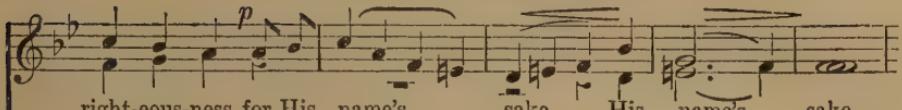
down . . . in green . . . pas - tures: He leadeth me, He lead - eth me be -
- eth me to lie down in green pas - tures:

- side the still wa - ters. He re - stor - eth, re - stor - eth my
p

soul: He lead - eth me in the paths, the paths of
mf

THE LORD IS MY SHEPHERD.

[No. 12.]



Yea, though I walk through the val-ley of the shad-ow of death,

Yea, though I walk through the val-ley of the shad - - - ow of death,

of the shad-ow of death,

yea, though I walk through theval-ley of the shad-ow of death,

yea, though I walk through theval-ley of the shad-ow of death,

I will fear no e - vil: for Thou art with me; Thy rod and Thy

I will fear no e - vil: for Thou . . . art with me;

staff, Thy rod . . and Thy staff, Thy rod . . and Thy staff . . they

com - fort me, they com - fort me. Sure - ly, sure - ly

good - ness and mer - cy shall fol - low me.. all the

days of my life: and I will dwell in the house of the

Lord.. for ev - er, I will dwell in the house of the Lord.. for

ev - er, for ev - er, for.. ev - er.

for ev - er.

The Lord is my Shepherd.

Psalm xxiii.

Andante espressivo.

W. GRIFFITH.

mf

The Lord is my shep - herd; I shall not want, I

mf

shall not, I shall not want. He maketh me to lie

down in green . . . pas-tures: He leadeth me be - side the still

wa - ters. He re-stor - eth my soul: He leadeth me in the

cres.

paths of right - eous - ness, for His name's . . . sake.

f

dim.

dim.

BASS SOLO, OR ALL THE BASSES.

mf

Yea, though I walk through the valley of the shad-ow of death, I will

mf

dolce.

fear no e - vil : for Thou art with me ; Thy rod and Thy

dolce.

rall.

a tempo. cres.

staff they com - fort me. Thou pre - par - est a ta - ble be -

rall.

a tempo. cres.

rall.

a tempo. Quasi Recit.

- fore me in the presence of mine en - e - mies : Thou a - nointest my

rall.

a tempo. cilla voce.

THE LORD IS MY SHEPHERD.

[No. 13.]

head with oil; my cup run-neth o - - - - ver.

CHORUS.

Sure • ly good - ness, good - ness and mer - ey shall fol - low me

all the days of my life: and I will dwell in the house of the

Lord, in the house of the Lord for ev - - - er, in the

THE LORD IS MY SHEPHERD.

mf

house of the Lord for ev - er. Sure - ly good-ness,

cres.

good-ness and mer - cy shall fol - low me all the days of my

p *cres.* *dim.*

in - u - en - do.

life, shall fol - low me all the days of my life; and I . . . will

. in - u - en - do.

mp *cres.* *f* for

dwell in the house of the Lord for ev - er, for

mp *cres.* *f* for

ev - - - er. Slowly and expressively.

pp

ev - - - er. The Lord is my shep - herd.

pp

ev - - - er. (30)

The earth is the Lord's.

Psalm xxiv. 1-5.

W. H. Monk.

Moderato.

The earth is the Lord's, and all that therein is, the compass of the

world, and they that dwell there-in. For He hath founded it up - on the

seas, and pre - par - ed it up - on the floods, pre - par - ed

it up - on . . . the floods. Who shall as-cend in - to the hill of the

Lord, or who shall rise up in His ho - ly place? E - ven he,

The musical score consists of five staves of music for two voices. The top two staves are soprano voices, and the bottom three are bass voices. The key signature is G major (one sharp). The tempo markings include 'p' (piano), 'dim.', 'mf' (mezzo-forte), 'cres.', and 'f' (fortissimo). The lyrics are integrated into the music, appearing below the notes. The first section of lyrics is: "e - ven he that hath clean . . hands, and a pure . . heart, and that hath no . . lift up his mind un - to van - i - ty, nor sworn to de - ceive his . . neigh - bour. He, he shall re - ceive the blessing from the Lord, and righteous - ness from the God of his sal - va - tion, the God of his sal - va - tion. A - men." The music features various dynamics and performance instructions like 'pp' (pianissimo) and 'mf' (mezzo-forte).

Psalm xxv. 4, 5.

Prayerfully.

J. LAMB.

Shew me Thy ways, O Lord ; teach me Thy paths, shew me Thy

ways, O Lord ; teach me Thy paths. Lead me in Thy

truth, and teach me, teach me, lead me in Thy truth, and teach me,

teach me, for Thou art the God of my sal - va - tion, the God of my sal -

- va - tion; on Thee do I wait all the day, all the day.

16 One thing have I desired of the Lord.

Psalm xxvii. 4.

Andante.

G. A. MACFARREN.

One thing have I de - sir - ed of the Lord, One thing have I de -

sir - el of the Lord, af - ter that will I seek; that I may

dwell in the house of the Lord all the days of my life, to be -

hold the beauty of the Lord, . . . and to en - quire in His tem - ple, to be -

hold the beauty of the Lord, . . . and to en - quire in His tem - ple.

Sing unto the Lord.

Psalm xxx. 4, 5,

Joyfully.

E. PROUT.

Sing unto the Lord, O ye saints of His, . . . Sing unto the

Lord, O ye saints of His, . . . and give thanks at the remembrance of His

ho - li - ness. Sing unto the Lord, O ye saints of His, . . . O ye saints, give O ye

thanks, O ye saints, give thanks at the re-membrance of His ho - li-ness.
saints, give thanks,
. . . saints, give thanks,

A little slower.

For His anger en - dureth but a moment, His anger en - . . .

and in His favour is
cres.

- dureth but a moment, en - dureth but a moment, and in His favour is
 His anger en - dureth but a moment, and in His favour is

life :

life, in His favour is life : Weeping may en - dure for a night,
 life :

cres.

weeping may en - dure for a night, but joy cometh in the morn -
cres.

ing, but joy cometh in the morn-ing, joy cometh in the
 but joy cometh in . . . the

morn - ing, but joy . . . cometh in the morn - ing.
 morn - ing,

Incline Thine ear.

Psalm xxxi. 2, 16.

*Andante.*F. H. HIMMEL.
Arranged by V. NOVELLO.

p

Without Ped.

mf

BASS SOLO.

p

Ped.

me, in - cline . . . Thine ear, . . . incline Thine ear to me, O

Lord, make haste to de - liv - er me. In - cline . . . Thine

cres.

dim.

p

cresc.

ear, . . . incline Thine ear to me, . . . O Lord, . . . make

ores,

haste to de - liv - er . . . me. O save me for Thy

*dim.**p*

mercies' sake, O save . . . me, save me for Thy mer - cies'

sake.

mf Gt.

INCLINE THINE EAR.

[No. 18]

CHORUS.

in - cline Thine ear, . . .

in - cline Thine ear, in - incline Thine ear to me, in - incline Thine ear, in - incline Thine ear . . .

Incline Thine ear, incline Thine ear to me, in - incline Thine ear, in - incline Thine ear . . .

- cline Thine ear to me; O Lord, make haste to de - liv - er
to . . . , me; O Lord, makehaste to de - liv - er

me, in - cline . . . Thine ear, incline Thine ear, . . . incline Thine ear to me; O
me, in - cline Thine ear . . . to me;

cres. Lord, . . . make haste, make haste to de - liv - er me; O save me for Thy
cres. O . . . Lord, save . . .

dim. mercies' sake, O save . . . me, save me for Thy mer - cies' sake.
dim. me, *slower.*

Shew Thy servant.

Psalm xxxi. 16, 17.

Moderato. ($\text{d} = 112$)

J. E. West.

Shew Thy servant the light of Thy countenance: and save me,
 save me for Thy mercy's sake, shew shew Thy servant the light of Thy
 save me, save me for Thy mer - cy's sake.
 countenance: and save . . . me for Thy mer - cy's sake. Let me not...
 . . . be confounded, O Lord, let me not . . . be confounded, O
 for I have call - ed up - on . . . Thee, have call - ed up - on . . .
 Lord; for I have call - ed up - on . . . Thee, up - on
 (40)

SHEW THY SERVANT.

[No. 19]

Thee.

p cres.

Thee. Let the un - god - ly be put to con - fu - sion,

*p**cres.**f**Slower.* — — — *rit.**Tempo 1mo.* — — —

and be put to silence in the grave. Shew Thy servant the light of Thy *

pp
*Without Ped.**rit. Ped.**p*

countenance: and save me, save me for Thy mer-cy's sake, shew Thy

save me, save me for Thy

servant the light of Thy countenance: and save me, save me for Thy

mer - ey's sake, save me for Thy mer - ey's sake.

O love the Lord.

Psalm xxxi. 23, 24.

A. S. SULLIVAN.

Smoothly, and not too slowly. (d = 80.)

O love the Lord, all ye . . His saints; for the Lord pre - serv - eth

and plenteous - ly . . re - ward - -
them that are faithful, and plenteously reward : :
and plen - teous - ly . . re - wardeth the

eth the proud do - er, and plen - teous - ly . . re -
eth the . . proud . . do - er, and plen - teous - ly re -
eth . . the proud do - er, and plen - teous - ly . . re -
proud . . do - er, re - ward - -

wardeth the proud . . do - - er, dim - in - u - en - do.
ward - - eth . . the proud . . do - er, re - wardeth the proud
ward - - eth, and plen - teous - ly . . re - wardeth the proud
eth, dim - in - u - en - do.

O LOVE THE LORD.

[No. 20.]

The musical score consists of two staves of music in G major (two sharps) and common time. The top staff uses a treble clef, and the bottom staff uses a bass clef. The lyrics are integrated into the music, appearing below the notes. The vocal parts are supported by a basso continuo part at the bottom of each staff.

do - er. Be strong, and He shall es -
Be strong, and He shall es - tab - lish, es -

tab - lish your heart, all ye that put your trust in the Lord, and ..
all ye that put your trust .. in the Lord,
tab - lish your heart, all ye that put your trust in the Lord,

and .. He shall es - tab - lish your heart, be strong,
He shall es - tab - lish, es - tab - lish your heart, be strong, and
and .. He shall es - tab - lish your heart,
and .. He shall es - tab - lish your

He shall es - tab - lish your heart, be strong, be
heart, es - tab - lish your heart, be strong, . . . be strong, . . .

strong, BASSES ONLY. O love the
dim. . . ff be strong, and He shall es - tab - lish your heart. . .

O LOVE THE LORD.

for the Lord pre - serv - eth
cres.

Lord, all ye His saints: for the Lord, the Lord pre .

the Lord pre -
cres.

them that are faithful, and plen - teous - ly, . . . and plen - teous -

serv - eth them that are faithful, and plen - teous - ly re -
serv - eth them that are faithful,

serv - eth them that are faithful, and
ly . . . re - ward - eth

ward - eth the proud . . . do -

plen - teous - ly re - wardeth the proud . . .

p dolce. O . . . love the Lord, all ye His

er. O . . . love, O love the Lord, all ye . . . His

do - er. all ye . . . His

saints, . . . O . . . love the Lord.

saints, O love . . . the Lord. A - men.

saints, O love . . . the Lord.

Rejoice in the Lord.

G. J. ELVEY.

Psalm xxxiii. 1, 2.

rejoice,

Allegro moderato.

Re - joice, re - joice, re - joice in the Lord, re -

rejoice, rejoice, rejoice, ... rejoice in the Lord, O ye right -

for . . . it be - com - eth well the just, for . . . it be -
eous: for it be - com - eth well the just, for it be -

com - eth well the just, the just to be thank -
com - eth well the just, the just to be thank -

-ful.

ful. Praise the Lord with harp, praise the Lord with harp :

Gt. Diaps.

Sing praises un - to Him, sing praises un-to Him, sing

Sing praises un - to Him, sing praises un - to

Sw.

praises un-to Him, un - to Him with the lute and instrument of ten ..

Him, un - to Him with the lute and instrument of ten ..

Sw.

Sing praises un - to Him with the lute and instrument of ten ..

REJOICE IN THE LORD.

[No. 21.

strings. Praise the Lord with harp,
praise the Lord with harp :
strings.

Gt.
Sw.

Sing praises un - to Him with the lute, with the

A musical score for two voices and piano. The top staff shows a soprano line with lyrics: "Sing praises un - to Him with the lute, the Sing praises un - to Him with the lute, the ... lute, the". The bottom staff shows an alto line with lyrics: "Sing prais - es, sing praises un - to Him with . . . the". The piano part is on the left, featuring a bass line and chords.

lute and in - strument of ten . . strings.

A musical score page featuring two staves of music. The top staff uses a treble clef and has a key signature of three sharps. The bottom staff uses a bass clef and also has a key signature of three sharps. The lyrics "lute and in - strument of ten . . strings. Re - joyce, re -" are written below the top staff, and "lute and in - strument of ten . . strings. f" are written below the bottom staff. The music consists of eighth and sixteenth note patterns.

lute and in - strument of ten . . . strings. *f*

- joice, re - joyce in the Lord, O ye right - - eous.

Psalm xxxiii. 1, 4, 5.

E. H. TURPIN.

Andante. Alla Breve.

Music for two voices (Soprano and Alto) and piano. The vocal parts are in common time (indicated by '2'). The piano part is in common time (indicated by 'C'). The key signature is one sharp. The vocal parts enter on the second measure. The piano part begins with a forte dynamic (f). The vocal parts sing eighth-note chords. The piano part has sustained notes and eighth-note chords. The vocal parts sing 'Rejoice' on the fourth measure. The piano part ends with a forte dynamic (f).

Without Ped.

Music for two voices (Soprano and Alto) and piano. The vocal parts sing eighth-note chords. The piano part has sustained notes and eighth-note chords. The vocal parts sing 'Rejoice' on the fourth measure. The piano part ends with a forte dynamic (f).

Ped.

Music for two voices (Soprano and Alto) and piano. The vocal parts sing eighth-note chords. The piano part has sustained notes and eighth-note chords. The vocal parts sing 'in the Lord, O ye righteous, O ye righteous: for praise is' on the second measure. The piano part ends with a forte dynamic (f).

in the Lord, O ye righteous, O ye righteous: for praise is

Music for two voices (Soprano and Alto) and piano. The vocal parts sing eighth-note chords. The piano part has sustained notes and eighth-note chords. The vocal parts sing 'come - ly for . . the up - right, for praise is come - ly' on the second measure. The piano part ends with a forte dynamic (f).

come - ly for . . the up - right, for praise is come - ly

Music for two voices (Soprano and Alto) and piano. The vocal parts sing eighth-note chords. The piano part has sustained notes and eighth-note chords. The vocal parts sing 'for the up - right. Re - joice in the Lord,' on the second measure. The piano part ends with a forte dynamic (f).

REJOICE IN THE LORD.

No. 22.

O . . . ye right - eous, O . . . ye right - eous: for
 O . . . ye right - eous, . . . O . . . ye right - eous: . . .

praise is come-ly for the up - right. For the word of the

Lord is right; and all His works are done in truth, for the

word of the Lord is right; and all His works are done in

cres.

truth, and all His works are done in truth. . . He

cres.

and all . . . His works are done in truth, in truth.

lov - eth right-eous - ness and judg - ment, He lov - eth
 right-eous - ness and judg - ment: the earth is full of the
 good - ness of the Lord, the earth is . . . full . . .

of . . . the . . . good - ness of . . . the Lord, full of the
 full of the

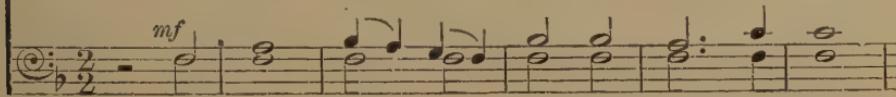
good - ness of the Lord, the good - ness of the Lord.
 good . . . ness . . . of the Lord, rall. e dim.

Psalm xxxiii. 20—22.

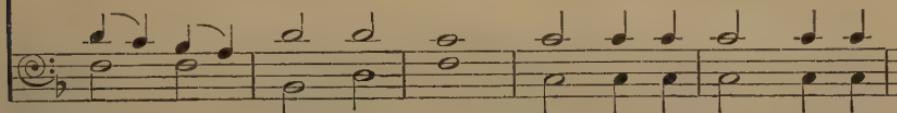
L. MASON.

Moderato.

Our soul wait - eth for the Lord, our soul



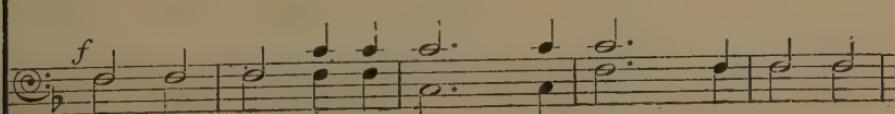
wait - eth for the Lord; He is our help, is our

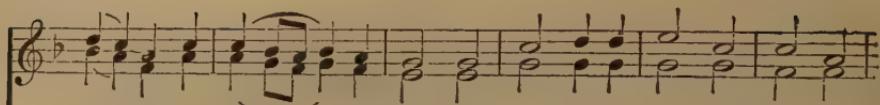


help and our shield; He is our help, is our help and our shield.



For our heart shall re - joice, . . . re - joice . . . in Him, our





heart shall re - joice . . . in Him; be - cause we have trust - ed in His

ho - ly name, be - cause we have trusted in His ho - ly name.

ho - ly name, be - cause we have trusted in His ho - ly name.

Let Thy mer - cy, O Lord, be up - on us, ac - cording as we

Let Thy mer - cy, O

hope, as we hope in Thee. Let Thy mer - cy, O

hope, as we hope in Thee. Let Thy mer - cy, O

Lord, be up - on us, ac - cord-ing as we hope, as we hope in Thee.

Lord, be up - on us, ac - cord-ing as we hope, as we hope in Thee.

O taste and see.

Psalm xxxiv. 8—10.

Andante, e con espressione. (♩ = 112.)
QUARTET, OR SEMI-CHORUS.

J. Goss.

O taste and see how gra-cious the Lord is, bless-ed is the
 man that trust-eth in Him. O taste and see, and see, taste, . . .
 O taste and see, taste and see how gra-cious the Lord is,
 taste and see how gra-cious the Lord is, bless-ed is the
 see, and see . . . how gra-cious the Lord is,

CHORUS.

man that trusteth in Him. O taste and see how gracious the
 mf O . . . taste and see how gracious the
 Lord is, blessed is the man that trusteth in Him, O taste and
 O
 Lord is,

O TASTE AND SEE.

taste and see, . . . taste and see, taste and see . . . how
 see, taste and see, taste, . . . taste and see . . . how
 and see, taste and see, taste and see, taste . . . and see how
 and see, taste and see, and see . . . how

gracious the Lord is, *f*
 gra - cious the Lord is, bless - ed is the man that trusteth in
 gracious the Lord is, *f*

O . . . fear the Lord, ye . . . that are His saints, for they .
 p p
 Him. O fear the Lord, ye that are . . . His saints, for they .
 p
 O fear the Lord, . . . ye that are His saints, for

that fear Him,
 they that fear Him, that fear Him lack no - thing.
 they that fear Him, that fear Him lack no - thing.

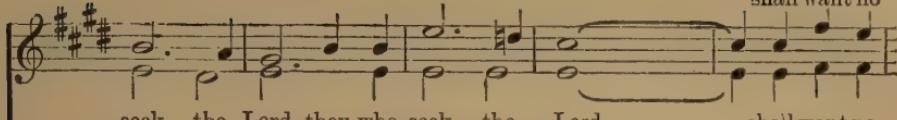
BASSES. *f*
 but they who

The li - ons do lack, and suf - fer hun - ger : but they who

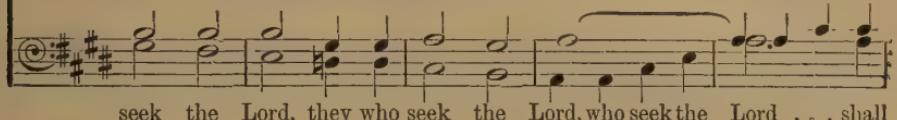
O TASTE AND SEE.

[No. 24]

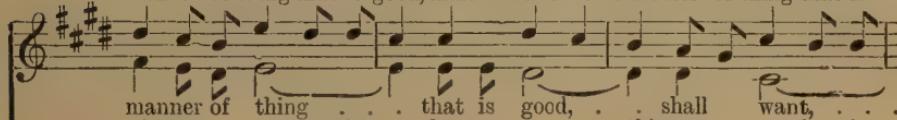
shall want no



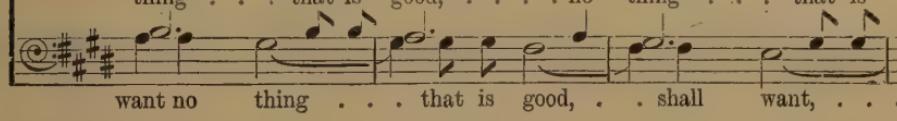
seek the Lord, they who seek the Lord . . . shall want no



manner of thing that is good, shall want no manner of thing that is

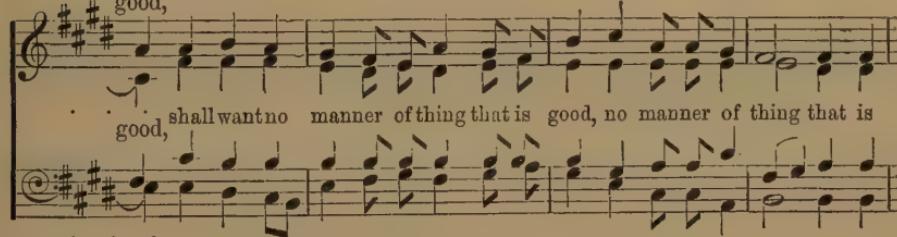


manner of thing . . . that is good, . . . shall want . . .

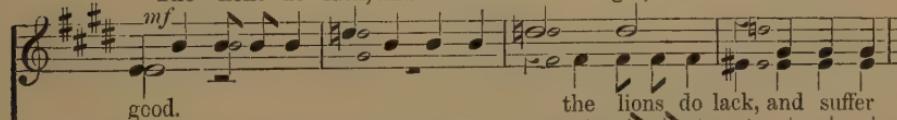


want no thing . . . that is good, . . . shall want, . . .

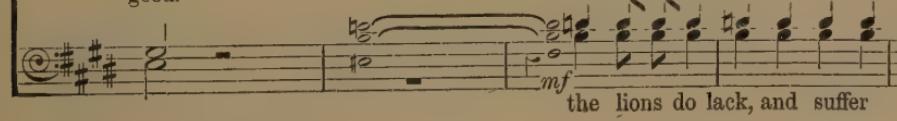
good,



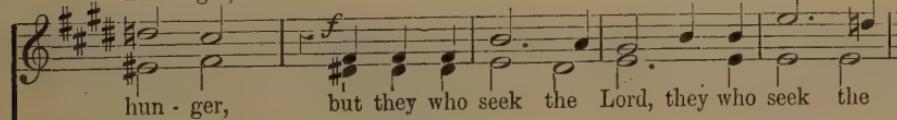
The lions do lack, and suffer hun - ger, and suffer



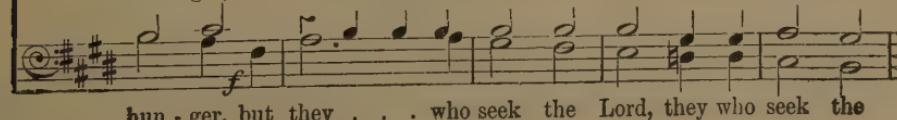
the lions do lack, and suffer



hun - ger, they who seek the



but they who seek the Lord, they who seek the



hun - ger, but they . . . who seek the Lord, they who seek the

O TASTE AND SEE.

Lord . . . shall want no manner of thing that is
 Lord . . . shall want no manner of thing . . . that is
 Lord, who seek the Lord, . . . shall want no thing . . .
 good, shall want no manner of thing that is good,
 . . . that is good, . . . shall want, . . . that is good, shall want no
 good, . . . no thing . . . that is good, shall want no
 . . . that is good, . . . shall want, . . .

0

manner of thing that is good, no manner of thing that is good.

taste and see, how gracious the Lord is,
 O taste and see, how gracious the Lord is,

Slower.

blessed is the man . . . that trust - eth in Him.

(56)

25 Blessed is he that considereth the poor.

Psalm xli. 1.

Moderato.

H. P. MAIN.

The musical score consists of five staves of music in 3/4 time, key signature of one flat. The vocal line is in soprano range, accompanied by piano chords. The lyrics are integrated into the vocal line. The score is divided into four sections by vertical bar lines, each ending with a repeat sign and a double bar line.

Blessed is he that con - sid - er-eth the poor, Blessed is
 he that con - sid - er-eth the poor: the Lord will de - liv - er him in
 time of trouble, the Lord will de - liv - er him in time . . . of
 trou - ble, the Lord will de - liv - er him, the Lord will de - liv - er him in
 time . . . of trou - ble, in time . . . of . . . trouble.

By permission of the Proprietors of Congregational Church Music.

Psalm xli. 1.

Moderato. ($\text{d} = 92.$)

C. STEGGALL.

Musical score for the first line of the psalm. The key signature is one flat, and the time signature is common time (indicated by a '4'). The vocal line starts with a measure of two eighth notes followed by a dotted half note. The lyrics are: "Bless - ed be the man that con - sid - er-eth the". The dynamic is marked 'mf'.

Musical score for the second line of the psalm. The key signature changes to no sharps or flats. The vocal line starts with a measure of three eighth notes followed by a dotted half note. The lyrics are: "poor . . . and . . . need - y, Bless - ed be the". The dynamic is marked 'mf'.

Musical score for the third line of the psalm. The key signature changes back to one flat. The vocal line starts with a measure of three eighth notes followed by a dotted half note. The lyrics are: "man that con - sid - er-eth the poor and need - y, the". The dynamic is marked 'f'.

Musical score for the fourth line of the psalm. The key signature changes to no sharps or flats. The vocal line starts with a measure of three eighth notes followed by a dotted half note. The lyrics are: "the Lord shall . . . de - liv - er the Lord shall de - liv - er him in . . . Lord shall de - liv - er him . . . in . . . the . . . time, . . . in . . .". The dynamic is marked 'f'.

BLESSED BE THE MAN.

[No 26.

him in the time of trou - ble, the Lord shall de -

. . . the time of trou - ble, the Lord shall de .
 . . . the time of trou - ble, the Lord shall . . .

(C:) time of trou - ble,

- liv - er him in the time of trou - ble.
 - liv - er him in . . . the time of trou - ble.
 . . . de - liv - er him . . . in . . . trou - ble.
 de - liv - er him in the time of trou - ble.

Bless · ed be the man *grey.*

A musical score for two voices. The top voice is in G major with a treble clef, and the bottom voice is in C major with a bass clef. The key signature changes between G major and C major. The music consists of two staves of four measures each. The first measure of the top staff starts with a forte dynamic (F) and includes a fermata over the eighth note. The second measure starts with a piano dynamic (P). The third measure starts with a forte dynamic (F). The fourth measure starts with a piano dynamic (P). The first measure of the bottom staff starts with a forte dynamic (F). The second measure starts with a piano dynamic (P). The third measure starts with a forte dynamic (F). The fourth measure starts with a piano dynamic (P). The vocal parts are separated by a vertical bar line. The lyrics "Bless - ed be the man, that con - sid - er-eth the poor, that con -" appear above the top staff, and "Bless - ed be the man, Bless - ed be the man" appear below the bottom staff.

Bless - ed be the man, that con - sidereth the poor, that con -
Bless - ed be the man, Bless - ed be the man

Bless · ed be the man

cres.

dim.

and need

dim.

Psalm xlii. 1, 5.

Slowly. QUARTET, OR SEMI-CHORUS.

V. NOVELLO.

Like as the hart de - sir - eth the water brooks, so longeth my
so longeth my

CHORUS.

soul af - ter Thee,.. O God. Like as the hart de -
soul af - ter Thee, O God.

- sir - eth the water brooks, so longeth my soul af - ter Thee, O God.
so longeth my soul af - ter Thee, O God.

QUARTET, OR SEMI-CHORUS.

Why art thou so full of heaviness, so full . . . of

CHORUS.

heav-i-ness, O . . . my soul, and why . . . art thou so dis-

QUARTET, OR SEMI-CHORUS.

O put thy trust, thy trust in . . . God,

quiетed with-in me? O put thy trust, thy trust . . . in God,

O put thy trust, thy trust in . . . God,

O put thy trust, thy trust in God, CHORUS.

O put thy trust, thy trust . . . in God, O put thy trust, thy

trust in . . . God, O put . . . thy trust, thy trust . . . in God.

Psalm li. 9—11.

T. ATTWOOD.

Larghetto. SOPRANO SOLO.

Larghetto. (♩ = 60.)

Turn Thy face from my sins, . . . and put out

all my mis - deeds. . . . Make me a clean heart, O

God, . . . and re - new a right spir - it with - in me, re -

TURN THY FACE FROM MY SINS.

{No. 28.

new, re - new,
re - new, re - new a right

spir - it with-in me, re - new a right spir - it with- in . . . me.

CHORUS.

Turn Thy face from my sins, . . . and put out all my mis - deeds,

Make me a clean heart,O God, . . . and re-new a right spir - it with .

re - new, re - new,

- in me, re - new, re - new a right spirit with -
re - new,

- in . . . me, re - new a right spir - it with-in . . . me.

SOPRANO SOLO.

Cast me not a - way, . . . a - way from Thy presence, and .

take not Thy Ho - ly Spir - it from me, and take not Thy Ho - ly

take not Thy Ho - ly Spir - it from me, and take not Thy Ho - ly

Spir - it . . . from me, Thy Ho - ly Spir - it . . . from . . . me.

CHORUS.

Cast me not a - way, . . . a - way from Thy presence; and

take not Thy Ho - ly Spir - it from me, and take not Thy Ho - ly

Spir - it from me, Thy Ho - ly Spir - it from . . . me.

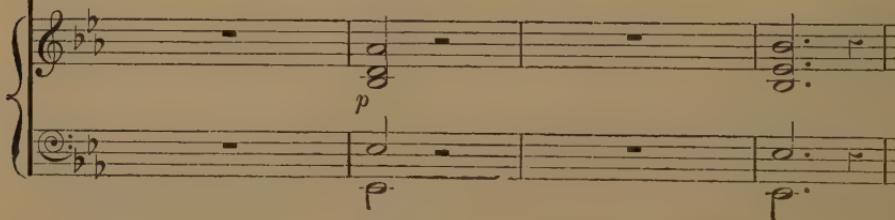
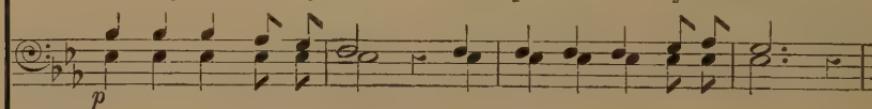
Psalm li. 9—11.

Andante espressivo.

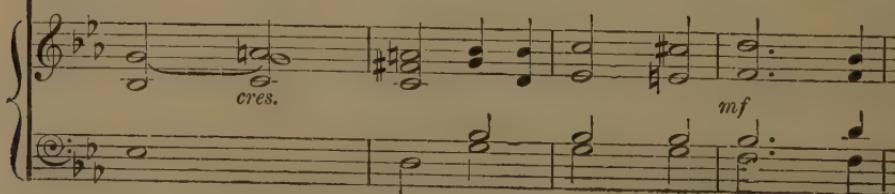
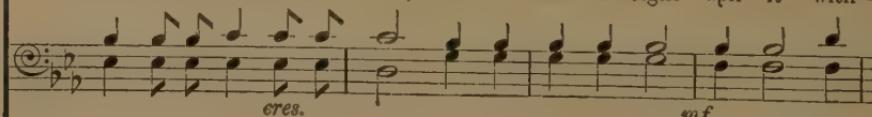
A. S. SULLIVAN.



Turn Thy face from my sins. and put out all my misdeeds.



Make me a clean heart, O God, and re-new a right spir-it with -

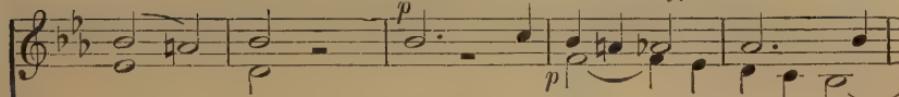


TURN THY FACE FROM MY SINS.

[No. 29.]

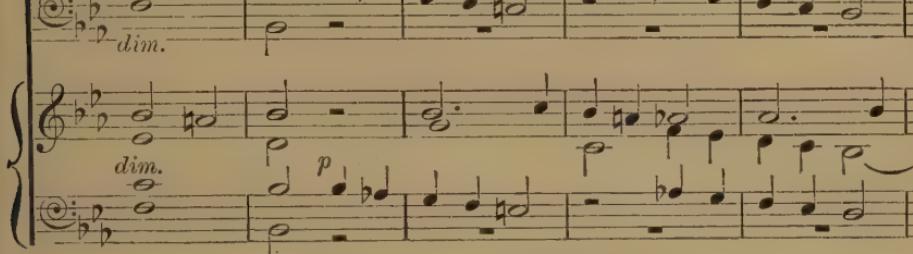
dim.

Cast me not a-way, cast me



in . . . me. Cast me not a-way, Cast . . . me not a-way, . . .

dim. Cast me not a-way, cast me not a-way,

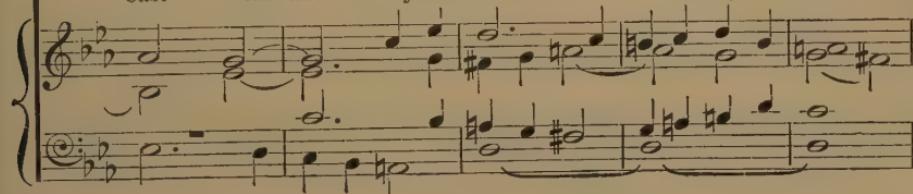


not a-way, . . . cast me not . . . a-way from Thy pres . . .

cast . . . me not a-way . . . from Thy pres . . .

cast . . . me not a-way from Thy pres . . .

Cast me not a-way from . . . Thy pres . . .

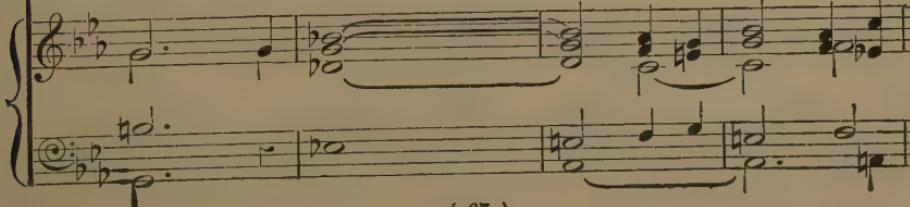


ence; SOPRANOS ONLY.

ence; and take not Thy Ho-ly Spir-it . . . from . . .

ence;

ence



me, and take not Thy Ho - ly Spir - it from me.

cres.

Turn Thy face from my sins, and put out all my misdeeds. Make me a

cres.

clean heart, O God, and re - new a right spir - it with -

TURN THY FACE FROM MY SINS.

[No. 29.]

dim.

- in me. Cast me not a - way from Thy pres . .

dim.

dim.

and take not Thy
ence, and take not Thy Ho - ly Spir - it
and take not Thy Ho - ly Spir - it . . . from me, . . .

p and take not Thy

Ho - ly Spir - it from me,

pp

from . . . from me, Thy Ho - ly Spir - it from me.

Ho - ly Spir - it from me, pp

pp

30 Create in me a clean heart, O God.

Psalm li. 10—13.

E. PROUT.

Larghetto.

Cre - ate in me a clean heart, O God ; and re-new a right

spir - it with - in . . . me. Cast me not a - way from Thy presence ; and

cres.

take not Thy Ho-ly Spirit from me, take not Thy Ho-ly Spirit

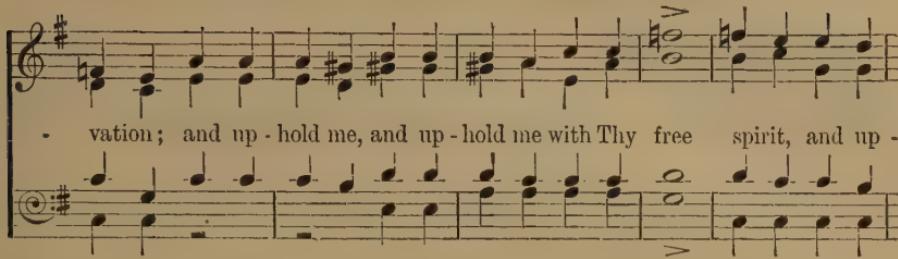
dim. pp

from me. Re - store un - to me the joy of Thy sal -

mf p

CREATE IN ME A CLEAN HEART, O GOD.

[No. 30.]



hold me with Thy free spirit. Then will I teach transgressors Thy

Andantino.

ways: and sinners shall be con - verted, and sinners shall be converted, con -

verted unto Thee. Then will I teach transgressors Thy ways; and

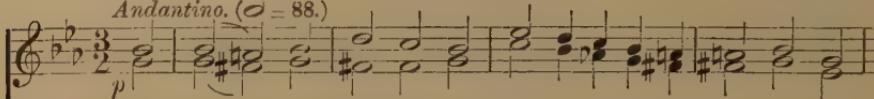
sin - ners shall be con-vert - ed, con-vert - ed un - to Thee.

31 The sacrifices of God are a broken spirit.

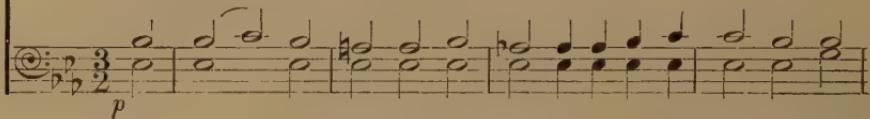
Psalm li. 17.

J. B. CALKIN.

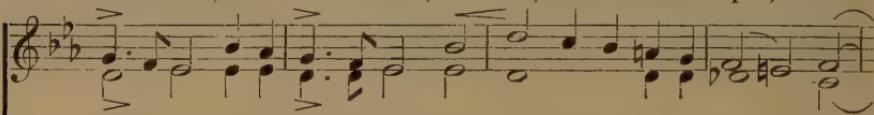
Andantino. (♩ = 88.)



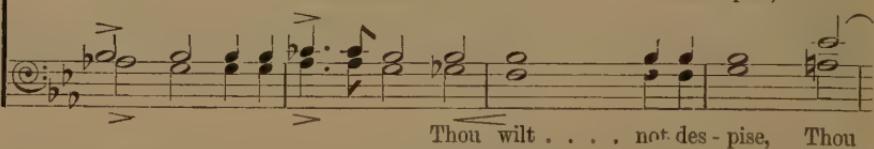
The sac - ri - fi - ces of God are a broken spir - it: a



broken heart, and a contrite heart, O God, Thou wilt not des - pise, Thou

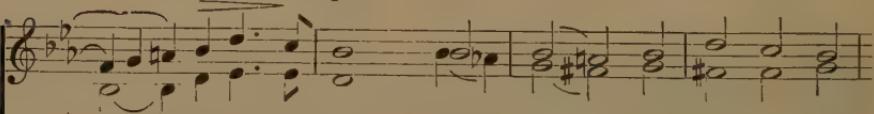


brok - en and a contrite heart Thou wilt not des - pise, Thou

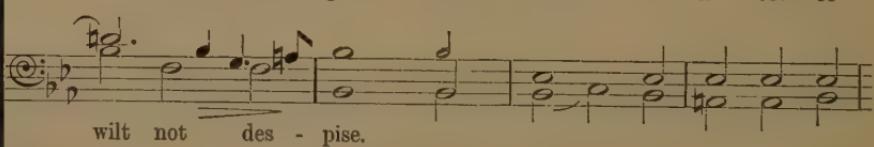


Thou wilt not des - pise, Thou

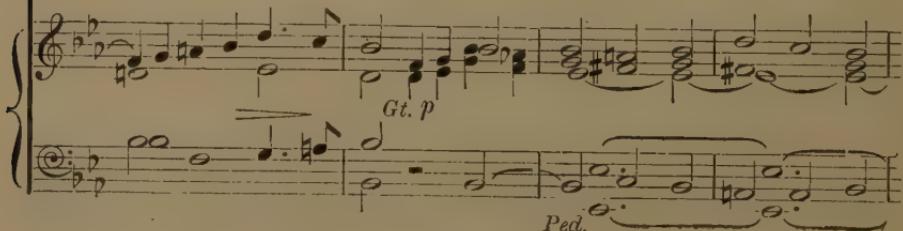
. wilt not des - pise.



. wilt not des - pise. The . . . sac - ri - fi - ces of

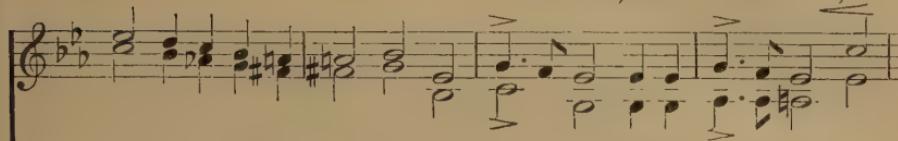


wilt not des - pise.

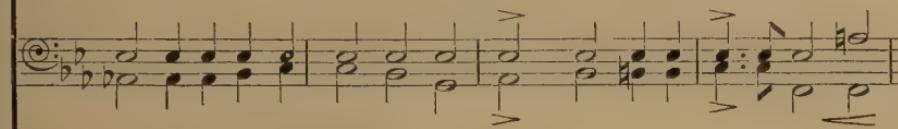


THE SACRIFICES OF GOD ARE A BROKEN SPIRIT. [No. 31]

a broken heart, and a contrite heart, O



God are a broken spir - it, a brok - en and a contrite heart, O



Sw.

Without Ped. *Ped.*

God, Thou wilt not des - pise, Thou wilt not, Thou wilt not des - pise.
rall. e dim.



God, O .. God, . . Thou wilt .. not, Thou wilt not des - pise.



O God, Thou wilt not des-pise, . . Thou wilt not des - pise.
rall. e dim.

rall. e dim.

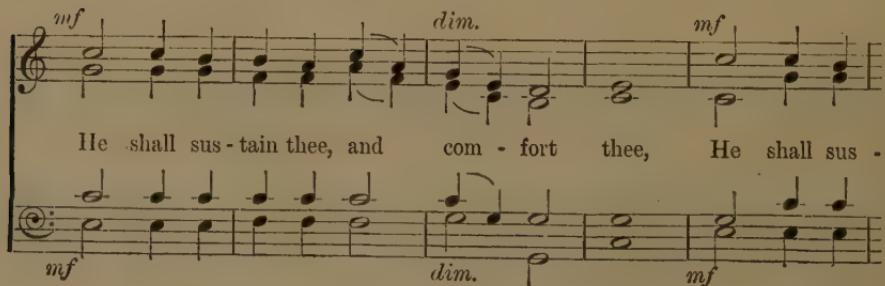
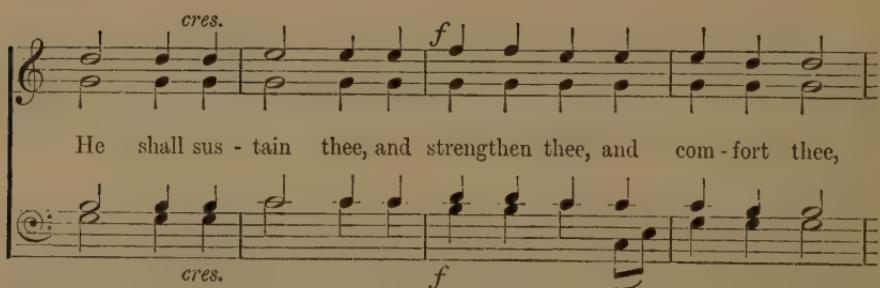
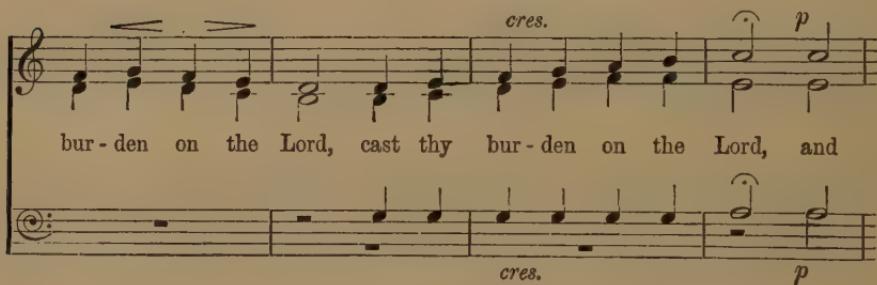
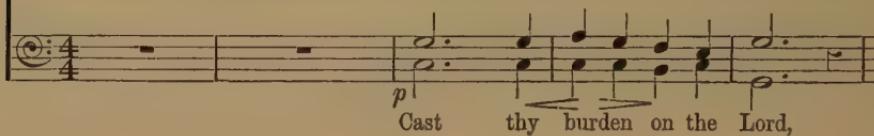
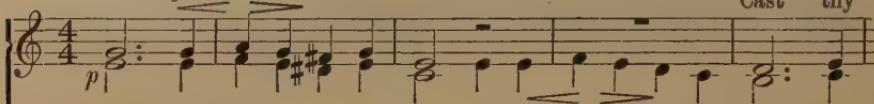
Cast thy burden on the Lord.

Psalm lv. 22.

W. B. BRADBURY.

Poco adagio.

Cast thy



CAST THY BURDEN ON THE LORD.

[No. 32.]

dim.

- tain thee, and com - fort thee, He shall sus - tain thee,

dim.

He shall comfort thee: Cast thy bur - den on the Lord,

cast thy bur - den on the Lord, He shall sus - tain thee,

He shall comfort thee: Cast thy bur - den on the Lord,

Psalms lv. 22; xvi. 8; cviii. 4; xxv. 3.

MENDELSSOHN.

From the oratorio of "Elijah."

Adagio. (♩ = 52.)

Cast thy bur - den up - on the Lord,

*Adagio. (♩ = 52.)**pp sempre legato.**cres.**and He shall sus - tain .. thee; He nev - er will suf - fer the**cres.**He is at thy right hand.**right - eous to fall. He .. is at thy right hand. Thy**He is at thy right hand.**pp*

CAST THY BURDEN UPON THE LORD.

[No. 23.]

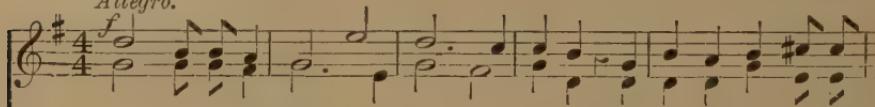
A musical score for two voices and piano. The vocal parts are in soprano and alto clefs, both in B-flat major. The piano part is in bass and treble clefs, also in B-flat major. The score consists of six staves of music. The lyrics are: "mer - cy, Lord, is great, and far a - bove the heavens. Let none be made a - sha - med that wait up - on Thee." The music includes dynamic markings like crescendo (cres.), piano (p), forte (f), and very soft (pp). Performance instructions include "dim." (diminuendo) and "cres." (crescendo). The score is numbered (77) at the bottom.

34 Praise waiteth for Thee, O God, in Sion.

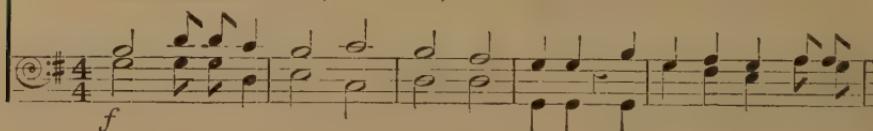
Psalm lxv. 1, 11, 13 ; lxvi. 8.

J. Goss

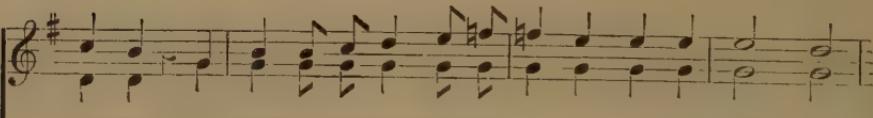
Allegro.



Praise waiteth for Thee, O God, in Si-on : and un-to Thee shall the



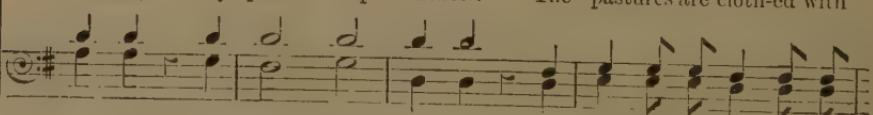
vow, shall the vow be per - formed Thou crownest the year with Thy



goodness, Thou crownest the year with Thy goodness ; and Thy paths drop



fatness, Thy paths drop fatness. The pastures are cloth-ed with



By permission of the Proprietors of Congregational Church Music.

PRAISE WAITETH FOR THEE, O GOD, IN SION. [No. 34]

flocks; the valleys al - so are cover'd o - ver with corn; they

they

shout for joy, . . . they al - so sing, they

shout for joy, they al - so sing,

Quicker.

shout for joy, they al - so sing. O bless our God, ye

peo-ple, and make the voice of His praise to be heard: bless our

God, bless our God, and make the voice of His praise to be heard.

35 Praise waiteth for Thee, O God, in Sion.

Psalm lxv. 1, 2.

Moderato. (♩ = 120.)

C. DARNTON.

Praise waiteth for Thee, O God, in Sion, and unto Thee shall the
 vow be perform'd, praise waiteth for Thee, O God, in Si - or,
 and un - to Thee . . . shall the vow,
 and un - to Thee, un - to Thee shall the vow, the vow be per - form'd.
 and un - to Thee . . . shall the vow,

ALL VOICES IN UNISON.

Slower.

O Thou that hear - est prayer, . . . O Thou that hear - est

HARMONY.

prayer, . . . un - to Thee, . . . un - to Thee . . . shall all flesh

From *The Bristol Anthem Book*, by permission of Mr. W. Crofton Hemmons, Bristol.

PRAISE WAITETH FOR THEE, O GOD, IN SION. [No. 35.]

come, . . . un - to Thee, . . . shall all flesh

cres.

come, . . . un - to Thee shall all flesh . . . come . . .

rall.

Tempo primo.

Praise waiteth for Thee, O God, in Sion, and unto Thee shall the

f

vow be perform'd, praise waiteth for Thee, O God, in Sion,

f

and un - to Thee . . . shall the vow, rall.

and un - to Thee, un - to Thee shall the vow, the vow be per - form'd.
and un - to Thee . . . shall the vow,

rall.

Psalm lxv. 2.

T. HASTINGS.

Moderato.

O Thou that hearest prayer, O Thou that hearest prayer, unto Thee, unto
Thee, unto Thee shall all flesh come ; unto Thee, unto Thee shall all flesh come.
O Thou that hearest prayer, O Thou that hearest prayer, unto Thee, unto
Thee shall all flesh come. O Thou that hearest prayer, unto Thee, .. unto
Thee shall all flesh come, unto Thee shall all .. flesh .. come.

God be merciful unto us.

Psalm lxvii.

(DEUS MISEREATUR.)

Softly and slowly. (D = 66.)

E. BUNNETT.

Sw. p

ALL VOICES IN UNISON.

pp God be mer - ci - ful unto us, and bless us; and show us the

light of His countenance, and be merciful un - to . . . us.

HARMONY.

Con moto.

mf That Thy way may be known upon earth, Thy sav - ing health a .

mf Ch. *mf*

Con moto.

*Ch. *mf**

Mong all nations. Let the people praise Thee, praise Thee, O

ff Gt.

God : yea, let all the.. peo - ple.. praise Thee.

O .. let the na - tions re - joice and be glad: for Thou shalt

Sw.

The musical score consists of six staves of music. The first two staves are soprano voices, the third is alto, the fourth is tenor, and the fifth is bass. The sixth staff contains a bassoon part, indicated by a bassoon icon and the instruction 'ff Gt.' (fortissimo Grand Bassoon). The music is in common time, with a key signature of four sharps. The vocal parts sing in unison, while the bassoon provides harmonic support. The vocal entries correspond to the lyrics: 'mong all nations.', 'Let the people praise Thee, praise Thee, O', 'God : yea, let all the.. peo - ple.. praise Thee.', 'O .. let the na - tions re - joice and be glad: for Thou shalt', and 'Sw.' (likely a signal to start the bassoon part).

GOD BE MERCIFUL UNTO US.

No. 37

judge, shalt judge the folk .. righteously, and gov - ern the

na - tions up - on .. earth. Let the people praise Thee, praise Thee, O

God ; yea, let all .. the .. peo - ple .. praise Thee.

mf

Then shall the earth bring forth her increase; and

mf

Ch.

God, even our own.. God, shall give us His bless - ing.

Slowly.

pp

God shall bless us,.. God shall bless us; and all.. the..

cres.

Without Organ.

dim.

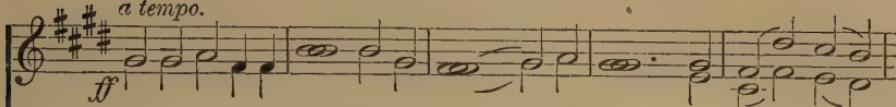
ends of the world shall fear, .. shall fear .. Him.

dim.

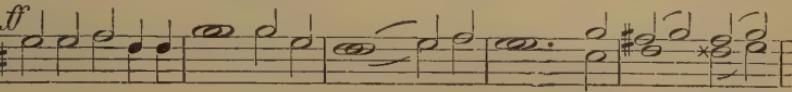
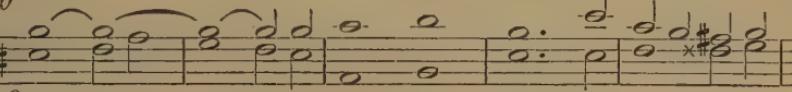
pp

GOD BE MERCIFUL UNTO US.

[No. 57.]

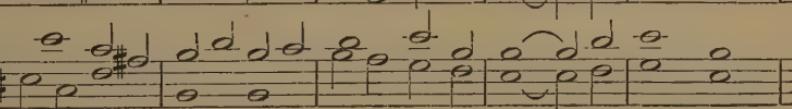
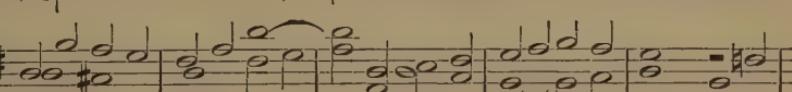
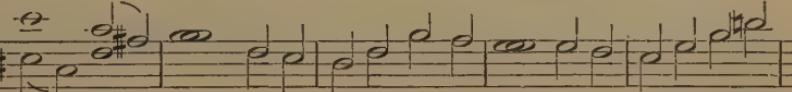
a tempo.

Glory be to the Father, and to . . . the Son, and to . . . the

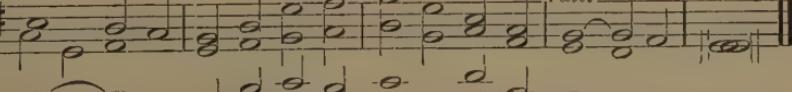
*a tempo.**ff*

Organ.

Ho - ly . . . Ghost; As it was in the be - ginning, is now, and ev-er

*rall.*

shall be . . . world without end . . . A . . . men.

*rall.**rall.*

God be merciful unto us.

Psalm lxvii.

Moderato. ($\text{d}=88$.)

(DEUS MISEREATUR.)

F. TOZER.

God be merciful unto us, and bless us, and shew us the

light of His countenance, and be merciful, be

mer - ciful un - to us. That Thy way may be known up

on earth, Thy sa - ving health a - mong all .. na ..

tions. Let the people praise Thee, O God; yea, let all the people

a tempo.

GOD BE MERCIFUL UNTO US.

[No. 38.]

praise Thee, O let the nations rejoice and be glad,
for Thou shalt

judge the folk righteous-ly, . . . and govern the nations up - on earth. Let the

peo - ple praise Thee, O God ; . . . yea, let all the peo - ple praise Thee.

*rall.**rall.**rall.*

Moderato. (d = 100.)

Then shall the earth bring forth her in - crease: and God, even our
own God, shall give us His bless ing... God shall bless us; and
all the ends of the world... shall fear Him, shall fear Him.

Glo - ry be to the Fa - ther, and to the Son, ... and to the
Glo - ry be to the Fa - ther, and to the Son, and to the

Allegro.

Allegro. (d = 116.)

GOD BE MERCIFUL UNTO US.

[No. 33.]

Ho - ly Ghost; As it was in the be -

Ho - ly Ghost; As it was in the be - gin - ning, is

gin - ning, is now, and ev - er shall be, is now, and ev - er

now, and ev - er shall be, is now, and ev - er shall be : world with -

shall be : world with - out . . . end. A - men.

- out end, world with - out end. A - men.

* C may be sung instead of G.

39 Let the people praise Thee, O God.

Psalm lxvii. 5—7.

T. HASTINGS.

Allegro.

Let the people praise Thee, O . . . God ; let the people

praise Thee, O . . . God ; let the people praise Thee, let the people

praise Thee, let all, let all the peo - ple - praise - Thee.

Then shall the earth yield her increase, then shall the earth yield her

LET THE PEOPLE PRAISE THEE, O GOD.

[No. 39.]



God shall bless . . . us.

God shall bless us, God shall bless . . . us ; and

all the ends of the earth shall fear, shall fear . . . Him,

al' the ends of the earth shall fear, shall fear . . . Him.

Thou shalt guide me.

Psalm lxxiii. 24—26.

J. BARNBY.

Moderato.

Thou shalt guide me, shalt guide me with Thy coun - sel, Thou shalt
 guide me with Thy coun - sel, . . . Thou shalt guide me, shalt
 guide me with Thy coun - sel, shalt guide me, guide me,
 guide me with Thy coun - sel, and af - terward re - ceive me to
 glo - ry, and af - terward re - ceive me to glo - ry.
(94)

THOU SHALT GUIDE ME.

[No. 40.]

ALL VOICES IN UNISON.

mf

Whom have I in heav'n but Thee, whom have I in heav'n but

mf

p

cres.

Thee? and there is none up-on earth, none up-on

cres.

dim.

earth that I de-sire be-side Thee, none up-on

dim.

p

cres.

earth, none up-on earth, there is none I de-

cres.

mf

dim.

THOU SHALT GUIDE ME.

SOPRANOS & BASSES & SOPRANOS &
 ALTOS. TENORS. ALTOS. *dim.*

sire beside Thee, none, none, none beside Thee...

dim.

A musical score for a three-part setting. The top part starts with a forte dynamic (F) and a crescendo (cres.). The middle part starts with a piano dynamic (p). The bottom part starts with a forte dynamic (F). The lyrics "Thou shalt guide me, shalt guide me with Thy counsel, and af-terward re-" are written below the notes. The music consists of four measures per line, with the first measure of each line being longer than the subsequent ones.

The musical score consists of two staves of music. The top staff uses soprano and alto voices, while the bottom staff uses bass and tenor voices. Measure 11 begins with a forte dynamic (cres.) followed by a piano dynamic (dim.). The lyrics "ceive me to glo - ry, and afterward re-ceive me to glo - ry." are sung. Measure 12 begins with a piano dynamic (p) followed by a forte dynamic (cres.). The lyrics ". . . shalt guide me," are sung.

SOPRANOS & ALTOs.

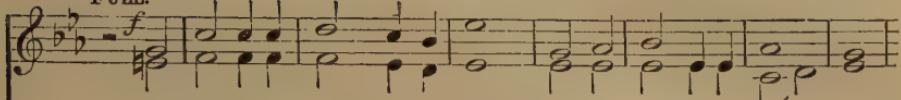
¹ My flesh and my heart faileth, my flesh and my heart faileth:

A musical score page showing two measures of music. The top staff is in G major and the bottom staff is in C major. Measure 11 starts with a forte dynamic. Measure 12 begins with a crescendo dynamic.

THOU SHALT GUIDE ME.

[No. 40.]

FULL.



but God is the strength of my heart, and my portion for ev - er.

SOPRANOS.

Musical score for the 'SOPRANOS.' section. It consists of three staves. The top staff is in treble clef, the middle staff is in bass clef, and the bottom staff is in bass clef. The music includes dynamics such as 'p' (pianissimo), 'Sw. p' (swell piano), 'cres.', and 'Without Ped.'. The lyrics 'My flesh and my heart faileth, my flesh and my heart faileth:' are written below the notes. The middle staff has a crescendo mark above it.

My flesh and my heart faileth, my flesh and my heart faileth:

Sw. p

cres.

Without Ped.

Ped. ♪

FULL.

dim.

Musical score for the 'FULL.' section. It consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The music features eighth-note patterns with dynamics like 'f' (fortissimo), 'dim.', and 'pp' (pianississimo). The lyrics 'but God is the strength of my heart, and my portion for' are written below the notes. The bottom staff has a 'dim.' marking above it.

but God is the strength of my heart, and my portion for

. . .

dim.

Musical score for the concluding section. It consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The music features eighth-note patterns with dynamics like 'p' (pianissimo), 'dim.', and 'pp' (pianississimo). The lyrics 'ev - er, . . . my por - tion for ev - er, for ev - er.' are written below the notes. The bottom staff has 'dim.' and 'p' markings above it.

ev - er, . . . my por - tion for ev - er, for ev - er.

SOPRANOS AND ALTOS FULL, OR SOLO VOICES.

O how a - miable are . . . Thy dwellings, O how a - miable
 are . . . Thy dwellings, Thou Lord . . . of hosts. . .

CHORUS, OR QUARTET.

My soul longeth, yea, e - ven fainteth for the courts
 of the Lord: . . . my heart and my flesh cri - eth out for the

O HOW AMIABLE ARE THY DWELLINGS.

[No. 41.]

liv - - ing God. . . O how a - miable, O how
a - miable, O . . . how a - miable are . . . Thy dwellings, Thou
Lord of hosts, . . . Thou Lord . . . of hosts . . .

ALL THE SOPRANOS, OR SOPRANO SOLO.

dolce.
mf Yea, the sparrow hath found an house, and the swallow a nest for her -
self, . . . where she may lay her young, , . where she may

mf

The musical score consists of five systems of music for voice and piano. The vocal part is in soprano C-clef, and the piano part is in bass F-clef. The key signature is G major (one sharp). The tempo is indicated as 'Moderato' throughout the piece.

System 1: The vocal line begins with "lay her young, . . ." followed by "e - ven Thine al - tars, O". The piano accompaniment features eighth-note chords.

System 2: The vocal line continues with "Lord of hosts, e - ven Thine al - tars, O Lord of". The piano accompaniment includes dynamic markings 'cres.' and 'mf'.

System 3: The vocal line concludes with "hosts, my King and my God, . . . my King". The piano accompaniment includes dynamic markings 'cres.' and 'ff'.

System 4: The vocal line begins with "and my God. . .". The piano accompaniment includes dynamic markings 'rall.' and 'a tempo.'

System 5: The vocal line continues with "rall." and "rall.". The piano accompaniment includes dynamic markings 'mf' and 'rall.'

O HOW AMIABLE ARE THY DWELLINGS.

[No. 41]

Allegro moderato.

Blessed are they that dwell in Thy house, blessed are they that

f

dwell in Thy house, blessed are they, blessed are they, blessed are

mf SOPRANOS AND TENORS.

they . . . that dwell in Thy house: they will be al - way prais - ing Thee,

mf

FULL.

they will be al - way praising Thee, praising Thee, praising Thee,

f

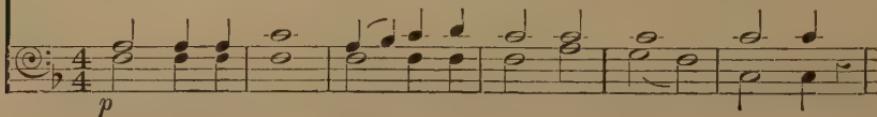
they will be al - way prais - ing Thee. . . . A - men.

Psalm lxxxvi. 1, 6, 11, 12.

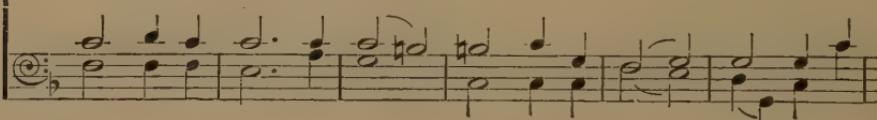
A. E. GRELL

Slowly.

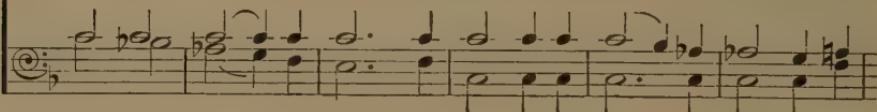
Bow down Thine ear, bow down Thine ear, O Lord, hear me,



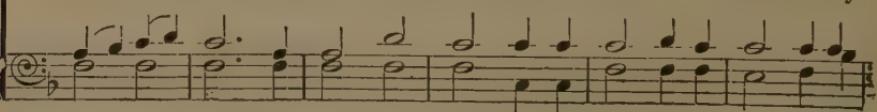
bow down Thine ear, O Lord, hear me, O Lord, hear me; for



I am poor, am poor and need - y, am poor and need - y. Give



ear, O Lord, un - to my prayer; and at - tend to the voice of my



sup - pli - ca - tions. Teach me Thy way, O Lord; I will walk in Thy

mf

truth; u - nite my heart, u - nite my heart to fear Thy name.

Faster.

I will praise Thee, O Lord my God, with all my heart:

f

and I will glo - ri - fy Thy name, will glo - ri - fy Thy name for

for ev - - - er - - more. A - men.

ev - er - more, for ev - er, ev - er - more. A - men.

for ev - - - er - - more. A - men.

43 Comfort, O Lord, the soul of Thy servant.

Psalm lxxxvi. 4.

W. CROTH.
Arranged by J. GOESE

Andante. (♩ = 62.)

Sw. p cres. dim. Com - fort, O

the soul of Thy ser - vant,

Lord, the soul of . . . Thy ser - vant, for un - to

com - fort, O . . .

Thee do I lift up my soul : com - fort, O

com - fort, O

Lord, the soul . . . of Thy ser - vant,

Lord, the soul . . . of . . . Thy ser - vant, for un - to

Lord, the soul . . . of Thy ser - vant,

COMFORT, O LORD, THE SOUL OF THY SERVANT. [No. 43.]

The musical score consists of four staves of music for two voices (Soprano and Alto) and piano. The key signature is G major (one sharp). The tempo markings include *mf*, *f*, *p*, and *dim*.

mf

Thee do I lift up my soul: com - fort, O Lord, the
soul of Thy ser - vant, for un - to Thee do I

f

soul of Thy ser - vant,

p

lift up my soul, do I lift up my soul: com fort, O

f

Lord, . . . the soul of Thy ser - vant, for un - to Thee do I

dim - in - u - en - do. ~

lift up my soul, do I lift up my . . . soul.

Psalm xci. 1, 4.

Andante sostenuto (d = 69).

W. GRIFFITH.

Piano accompaniment staff: 2/4 time, B-flat major. Dynamics: *mp*, *poco rall.*

mf a tempo.

Who - so dwell - eth under the de - fence, under the defence of the

Who - so dwell - eth under the defence, under the de - fence of the

Who - so dwell - eth under the de - fence, under the de - fence of the

mf

Who - so dwell - eth under the defence, under the defence of the

a tempo.

By permission of Messrs. James Broadbent and Son, Ltd., Leeds.

most High, shall a-bide under the shadow of the Al-might-y,

most High,

most High, shall abide under the shadow

most High, shall a -

Without Ped.

mp

mf

Ped.

cres.

shall a - bide, . . . shall a - bide, . . . shall abide under the

cres.

shall abide under the shadow, the shadow of the Al -

cres.

of the Almigh - y, shall . . . a-bide . un -

cres.

bide under the shadow of the Al-might - y, the shad - ow of

cres.

dim.

shad - ow of the Al - might - - y.
 mighl - y, the Al - might - - y.
 der the shad - ow of the Al-might - - y.
 the Al - might - - - y.

mp

He shall defend thee under His wings, His faithfulness and truth shall
 He shall de - fend .. thee under His wings, His
 He shall de - fend .. thee under His wings, His
 He shall de - fend thee under His wings, His faith- ful

be thy shield and buck - ler, His faithfulness and truth shall
 faith - ful - ness and truth shall be thy
 faith - ful - ness and truth shall be thy
 ness and truth shall be thy.. shield and

cres. *rall. e dim. mf a tempo.*

be thy shield and buck - ler. Who - so dwell - eth under the de - fence,
rall. e dim. mf a tempo.

shield and buck - ler. Who - so dwelleth under the defence,
rall. e dim. mf a tempo.

shield and buck - ler. Who - so dwelleth under the de - fence,
rall. e dim. mf a tempo.

buck - - - ler. Who - so dwelleth under the defence,

cres. *rall. e dim. mf a tempo.*

cres.

under the defence of the most High, shall a-bide under the shadow, a - cres.

under the defence of the most .. High, shall a - bide .. un - der the cres.

under the defence of the most .. High, shall a - bide .. un - der the cres.

under the defence of the most High, shall a - bide .. un - der the cres.

rall. Lento.
p.dim. pp

bide un - der the shad - ow .. of the Al - might - y. rall. p.dim. pp

shad - ow .. of the Al - might - y. rall. p.dim. pp

shad - ow .. of the Al - might - y. rall. p.dim. pp

shad - ow, the shad - ow .. of the Al - might - y. rall. p.dim. pp

Lento.
rall. p pp

rall. p pp

rall. p pp

O come, let us worship.

Psalm xcvi. 6, 7.

R. HORNER.

Not too quickly.

mf

O come, let us wor - ship, let us wor-ship and bow

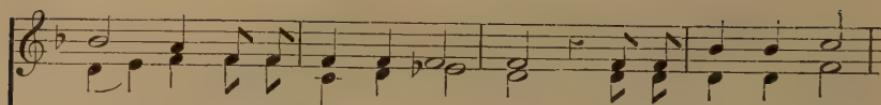
down, . . . let us kneel be - fore the . . . Lord our Mak -

p

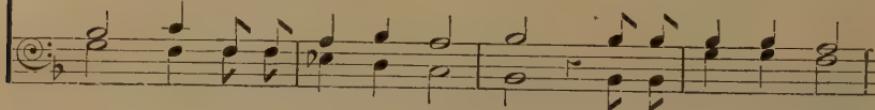
er. For He is our God, for He is our

f

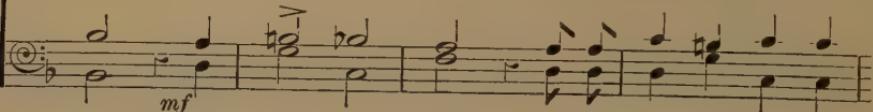
God; and we are the peo - ple, the peo - ple of His



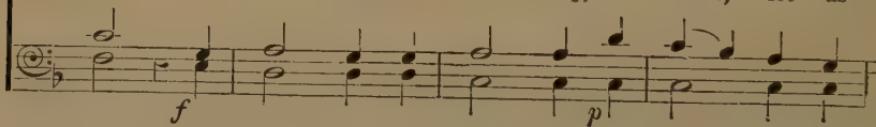
pas - ture, and the sheep of His hand, and the sheep of His



hand. O come, O come, let us wor - ship and bow



down, O come, let us wor - ship, O come, let us



kneel, O come, let us kneel be - fore the Lord our Mak - er.



rall. e dim. pp

46 Honour and majesty are before Him.

Psalm xcvi. 6.

Quickly.

M. GREENE.

O worship the Lord.

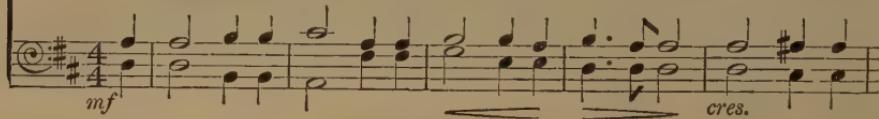
Psalm xcvi. 9, 10.

Moderato.

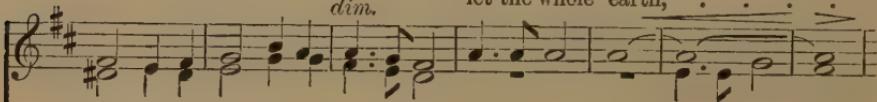
T. SMITH.

cres.

O worship the Lord in the beau - ty of ho - line - ness, wor - ship the

*dim.*

let the whole earth,

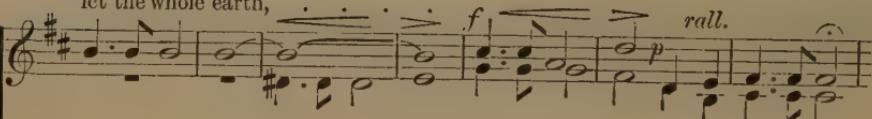


Lord in the beauty of ho - line - ness :

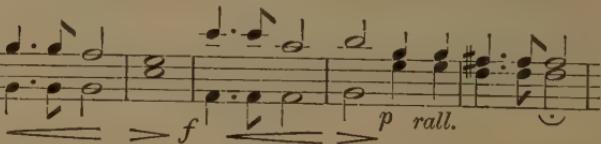
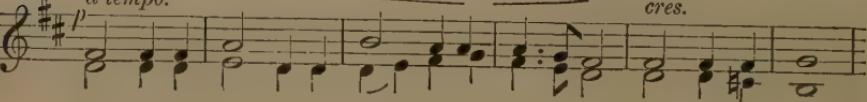
let the whole earth,

dim.

let the whole earth,

rall.

let the whole earth, let the whole earth stand in awe of Him.

*a tempo.**cres.*

Worship the Lord in the beau - ty of ho - line - ness, wor - ship the Lord,

*p a tempo.**cres.*

O WORSHIP THE LORD.

[No. 47.]

Musical score for 'O WORSHIP THE LORD.' in G major, 8/8 time. The vocal line consists of two staves. The first staff begins with a forte dynamic (f) and a 'dim.' instruction. The lyrics are: 'worship the Lord, worship the Lord in the beauty of holiness:'. The second staff begins with a forte dynamic (f) and a 'dim.' instruction. The lyrics are: 'let the whole earth, let the whole earth,'

Continuation of the musical score. The vocal line continues with 'let the whole earth, . . . let the whole earth, . . .'. The dynamic changes to 'rall.' (rallentando). The lyrics then change to: 'let the whole earth, let the whole earth stand in awe of Him.' The dynamic is 'p' (pianissimo) followed by 'rall.'. The vocal line concludes with a forte dynamic (f).

Continuation of the musical score. The vocal line begins with a forte dynamic (f) and a 'Quicker.' instruction. The lyrics are: 'Tell it Tell it out among the heathen, Tell it out among the heathen, out among the heathen,'

Final section of the musical score. The vocal line continues with 'out among the heathen, tell it out, tell it out among the'. The dynamic is 'cres.' (crescendo). The vocal line concludes with another 'cres.' instruction.

tell it out,

heathen, that the Lord, the Lord is King, tell it out among the heathen, tell it out among the heathen, that the Lord, the Lord is King, tell it out, tell it out, tell it out, tell it out, tell it out among the heathen that the Lord, the Lord is King, tell it out among the heathen that the Lord is King.

rall. e cres.

(116)

O worship the Lord.

Psalms xcvi. 9 ; lxviii. 4.

G. J. ELVEY.

Moderato. ($\text{D} = 80$)

wor - ship,

O worship the Lord in the beauty of holiness, O worship, wor - ship the

ship the Lord in the beau - ty of holiness: let the whole earth stand in
Lord

wor-ship the Lord

awe, in awe of Him, let the whole earth stand in awe, in awe of Him. O

in awe of Him.

O . . . worship the Lord,

wor - ship, worship the Lord, O worship the Lord in the beauty of

O . . . worship the Lord,

holiness: let the whole earth stand in awe, in awe of Him, stand in

awe of Him, let the whole earth stand in awe, stand in awe of
 Him, let the whole earth stand in awe, in awe of Him. . .

(D = 84.)
 O sing un - to God, sing praises to His name, and re - joice, re -
 and re - joice, and re -

sing .. unto
 sing ..
 - joice be - fore Him. O sing unto God, O sing unto God, sing, sing,
 - joice be - before Him, O sing unto God, sing, sing,

God, sing .. unto God, sing .. unto God,
 sing unto God, sing .. unto God, unto God, sing praises to His
 sing, sing unto God, sing unto God, sing unto God,

O WORSHIP THE LORD.

No. 48

and re - joice, . . . re - joice, . . . re -
name, and re - joice, . . . and re - joice, re -
joice, re - joice, . . . re-joice, re - joice, re -
. . . and re - joice, . . . re-joice, re - joice, re -
rejoice, rejoice, re-joice, . . . and rejoice, sing, . . . and re -
. . . rejoice, re-joice, re-joice, re-joice, re-joice, re-joice, sing,
. . . rejoice, re-joice, re-joice, re-joice, and . . . re - joice, sing, . . .
. . . rejoice, and re - joice be - fore Him,
sing, and re - joice be - fore . . . Him, O sing unto God, sing praises to His
name, and rejoice, re - joice be - fore Him, re - joice be - fore . . . Him. . .

O be joyful in the Lord.

(JUBILATE DEO.)

Psalm c.

S. S. WESLEY.

(♩ = 108.)

O be joyful in the Lord, all ye lands: serve the Lord with
all . . .

Be ye sure that the

gladness, and come before His presence . . with a song. Be ye sure that the
Lord He . . is God :

Lord He is God: it is He that hath made us, and not we our -
- selves; we are His . . people, and the sheep of His pas - ture. O go your

way in - to His gates with thanksgiv - ing, and in .. to His courts with

O BE JOYFUL IN THE LORD.

[No. 49.]

Sheet music for two voices and piano. The vocal parts are in treble clef, and the piano part is in bass clef. The key signature is common time. The vocal parts enter on the second measure. The piano part begins with a forte dynamic at the start of the piece.

praise: be thankful un-to Him, and speak good of His name. For the Lord is

gracious, His mer-cy is ev - er - last - ing: and His truth en - dureth from

cres.

gen-er - a - tion to gen-er - a - tion. Glory be to the Father,

f

and to the Son, and to the Ho - ly Ghost; As it was in the be -

is now, and ever shall be: world with-out end. A - men.

- ginning, is . . . now, and ev - er shall be: world with-out end. A - men.

O be joyful in the Lord.

Psalm c.

(JUBILATE DEO.)

G. M. GARRETT.

Maestoso.

O be joyful in the Lord, all ye lands: serve the Lord with
gladness, and come before His presence with a song.

Maestoso. (d = 120.)

f Gt. to Prin., Sw. Reeds coupd.
Ped.

Be ye

gladness, and come before His presence with a song. Be ye

cres.

sure that the Lord He is God: . . . it is He that hath made us,

sure that the Lord He is God: . . . it is He that hath made us,

O BE JOYFUL IN THE LORD.

(No. 50.)

and not we our - selves ; we are His people, we are His people,

Sw.

without Ped.

and the sheep of His pas - ture, and the sheep of His

mf

Ped. Ped.

Slowly, and with much firmness.

pas - ture. O go your way into His gates with thanksgiving, and

f

($d = 60.$)

Gt.

in - to His courts, His courts with praise: be thank - ful .. un - to Him, be

cres.

thank - ful .. un - to Him, and speak good of His name.

cres.

For . the Lord, the Lord is .. gracious, His mer - cy is ev - er .

O BE JOYFUL IN THE LORD.

[No. 50.]

last ing: . . . and His truth en - dur - eth, His truth en -
>>>

Sw.

dur - eth . . from gener - a - tion to gen - er - a - tion.

Vivace.

Glo - ry be to the Fa - ther, and to the Son,
f

Vivace. (d = 132.)

and to the Ho . ly Ghost; As it

cres.

was in the be . ginning, is now, and ev - er shall be, . . . ev - er

rall. *Adagio.*

shall be: world without end. A . . . men. . .

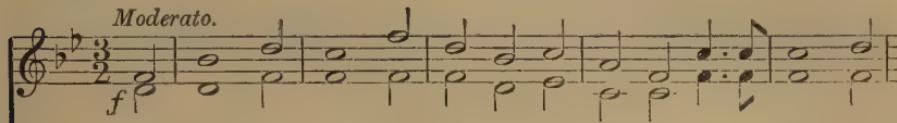
rall. *Adagio.*

51 My song shall be of mercy and judgment.

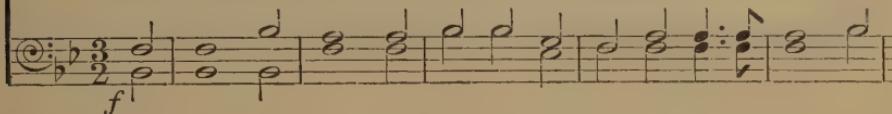
Psalm ci. 1, 2.

Adapted from J. CLARK by L. MASON.

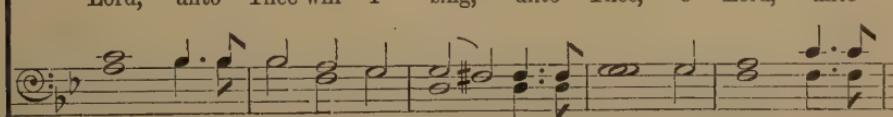
Moderato.



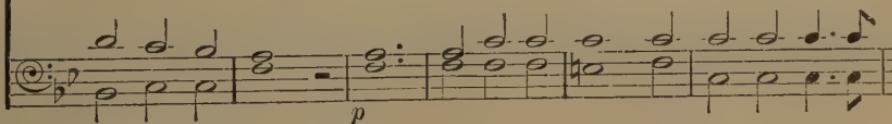
My song shall be of mercy and judgment: unto Thee, O



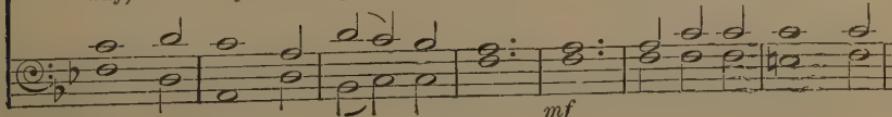
Lord, unto Thee will I sing, unto Thee, O Lord, unto



Thee will I sing. O let me have un - der - standing in the



way, the way of god - li - ness, O let me have un - der -



No. 51.] MY SONG SHALL BE OF MERCY AND JUDGMENT.

- standing in the way, the way of god - li - ness. When.wilt Thou

come un - to me? when wilt Thou come un - to me? I will

cres.

walk in my house with a per - fect heart, I will walk in my house with a

f

per - fect heart, will walk in my house with a per - fect heart.

dim. p

per - fect heart, with a per - fect heart.

Bless the Lord, O my soul.

Psalm ciii. 1-3.

Brightly. ($\text{♩} = 104$.)

E. J. HOPKINS.

Bless the Lord, . . . O . . . my soul : and all that is within me, bless His holy

name. Bless the Lord, . . . O . . . my soul, and for - get not, for - get not . .

and for - get not all . . . His ben - e - fits :
all His bene - fits, and for - get not, and for - get not all . . . His ben - e - fits :
and for - get not all His ben - e - fits :

Smoothly.
Who for - giveth all thine in - i - quities ; who healeth all, all thy dis -

- eas - es ; who for - giv - eth all thine in - i - quities ; who healeth all,

all thy dis - eas - es, heal - eth all, . . . all thy dis - eases. Bless the
 Lord, . . . O . . . my soul : and all that is with - in me, bless His ho - ly
 name, and all that is with - in me, bless His ho - ly name, and all that is with -
 in me, all that is with - in me, bless, bless His ho - ly name,
 bless, bless His ho - ly name, His ho - ly, His ho - ly name . . .

Psalm civ. 13, 14, 24.

W. SPINNEY.

Andante. SOPRANO. (SOLO ad lib.)

Andante.

He wa - tereth the hills, the hills from a -

- bove; the earth is filled with the fruit of Thy works. He

wa - tereth the hills, the hills from a - bove; the earth is

filled with the fruit of Thy works. He bringeth forth
TENOR AND BASS.

He bringeth forth grass for the

grass for the cat - tle, green herb for the service of man.
cat - tle, and green herb for the ser - vice, the service of man.

QUARTET. *Unaccompanied (if possible).*

He wa - tereth the hills, the hills from a - bove; the earth is
filled with the fruit of Thy works. He wa - tereth the hills, the

filled with the fruit of Thy works. He wa - tereth the hills, the

rit.
hills from a - bove; the earth is filled with the fruit of Thy works.
rit.

HE WATERETH THE HILLS.

(No. 53)

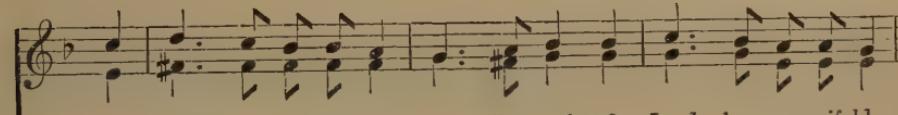
CHORUS.

Con spirito.

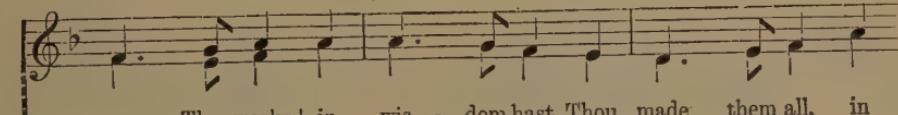
O Lord, how manifold are Thy works! in wisdom hast Thou made them all: the



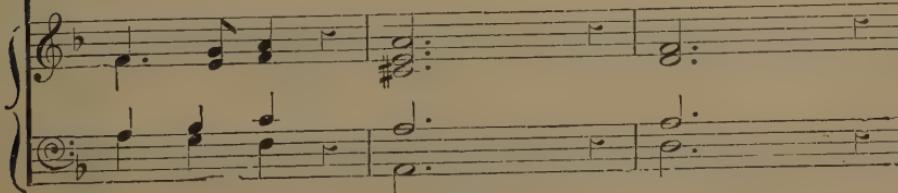
earth is full, the earth is full, is full . . . of Thy riches.



O Lord, how manifold are Thy works! O Lord, how manifold



are Thy works! in wis - dom hast Thou made them all, in



wis - dom hast Thou made them all : the earth, the earth is full, . . . is
 full . . . of Thy riches. O Lord, how manifold
 are Thy works! in wis - dom hast Thou made them all: the

HE WATERETH THE HILLS.

[No. 53]

A musical score for two voices and piano. The vocal parts are in treble clef, and the piano part is in bass clef. The music consists of six staves of music. The lyrics are: "earth is full, the earth is full, is full . . . of Thy rich - es. A men, . . . men." The score includes dynamic markings such as 'f' (fortissimo) and 'p' (pianissimo). The piano part features sustained notes and chords. The vocal parts enter at different times, with the top voice starting first and the bottom voice joining later. The piano part provides harmonic support throughout the piece.

earth is full, the earth is full, is full . . . of Thy
rich - es. A
men, . . . men.

54 O Lord, how manifold are Thy works.

Psalms civ. 24 ; lxxv. 13 ; ciii. 2.

J. BARNBY.

Moderato.

The musical score consists of four staves of music. The first staff uses a treble clef, the second a bass clef, the third a treble clef, and the fourth a bass clef. The key signature is one flat throughout. The time signature varies between common time (4/4) and a slower tempo indicated by 'f Gt.'. The music is divided into sections by measure lines and includes several rests. The lyrics are integrated into the musical lines, with some words appearing above the staff and others below. The vocal parts are primarily in eighth and sixteenth note patterns, while the bass parts provide harmonic support with sustained notes and chords.

O Lord, how man - i-fold, how manifold are Thy
works : in wis - dom, in wisdom hast Thou made .. them
works: in wisdom, wis - dom hast Thou made .. them
all : O Lord, how man - i-fold, how manifold are Thy
all : f

O LORD, HOW MANIFOLD ARE THY WORKS.

[No. 54]

works : works, Thy works : in wisdom hast Thou made them all, in wisdom hast Thou

works : in wisdom hast Thou made them all, in

the earth is full, the earth is full . . . of Thy

made them all : the earth is full, . . . is full . . . of Thy

made them all : . . . the earth is full, is full . . . of Thy

wis - dom hast Thou made them all : the earth is full . . . of Thy

rich - es.

rich - es.

The valleys stand so thick with corn that they laugh and

rich - es.

Ch. Stopped Diap. & Flute.

No. 54.] O LORD, HOW MANIFOLD ARE THY WORKS.

A musical score for a three-part setting (Treble, Alto, Bass) in common time, featuring a mix of homophony and polyphony. The vocal parts are supported by a basso continuo part indicated by a bass staff with a bassoon icon. The score includes lyrics in English, with some lines repeated or continued across measures. The key signature changes between G major, F major, and C major throughout the piece.

sing, they laugh and sing, they laugh and sing, they laugh and
 sing,
 the valleys stand so thick with corn, that they laugh and
 sing,
 they stand so thick with corn, that they laugh and
 they stand so thick with corn, that they laugh . . .

Gt. Diaps.
 sing,
 they laugh and sing . . .

sing,
 they laugh and
 . . . and sing, they laugh . . . and sing . . .

Sw. Reeds.
 (138)

O LORD, HOW MANIFOLD ARE THY WORKS.

[No. 54]

sing.

O Lord, how man - i-fold, how manifold are Thy

works: . . . in wis - dom, in wis-dom hast Thou made . . . them

in wis-dom, wis - - - dom hast Thou made . . . them

all:

O Lord, how man - i-fold, how manifold are Thy

No. 54.] O LORD, HOW MANIFOLD ARE THY WORKS.

works, Thy works : in wis-dom hast Thou made them all, in wis-dom hast Thou

in wis-dom hast Thou made them all, in

the earth is full, the earth is full . . . of Thy

made them all : the earth is full, is full . . . of Thy

wis-dom hast Thou made them all : the earth is full . . . of Thy

rich - es.

rich - es. Praise the Lord, O my soul, Praise the Lord, O my

rich - es.

O LORD, HOW MANIFOLD ARE THY WORKS.

[No. 54.]

soul, and for - get not all . His ben - e - fits. Praise the

Lord, O my soul, praise the Lord, O my soul, and for - get not

all . His ben - e - fits. Praise the Lord, praise the Lord.

Psalm cxi. 4, 5.

G. A. MACFARREN.

Moderato. ($\text{♩} = 80$)
dim.

O . . . vis - it me with Thy . . . sal -

- - va - tion; That I may see the fe - li - ci - ty of

Thy . . . cho - sen, that
cres.

That I may see the fe - li - ci - ty of
- li - ci - ty of Thy cho - sen, that I may see the fe -
cres.
I may see the fe - li - ci - ty,

I may see the fe - li - ci - ty of Thy cho - sen.

Thy cho - sen. Re -
- li - ci - ty, the fe - li - ci - ty of Thy cho - sen.
mf the fe - li - ci - ty of Thy cho - sen. f

- - member me, O Lord, re - member me, O Lord, re -

cres.

- - member me, re - member me, re - mem - ber me, O Lord. . .

Psalm cxvi. 12—14.

Slowly.

A. H. BROWN.

What shall I ren - der un - to the Lord for all His
ben - e - fits to - ward . . . me, for all His ben - e - fits to -

ward . . . me, to - ward . . . me? I will take the cup of sal -
va - tion, and call up - on the name of the Lord, and call up - on the

A little quicker.

I will pay... my
name of the Lord, the name of the Lord. I will

I will pay... my
name of the Lord, the name of the Lord. I will

I will pay... my
name of the Lord, the name of the Lord. I will

WHAT SHALL I RENDER.

[No. 56.]

vows, I will pay... my vows, my vows... un - to the

pay... my vows, will pay my vows... un - to the

I will pay... my vows, my vows... un - to the

Lord,.. un - to the Lord... now in the presence of

all... His peo - ple, now in the presence of all... His

peo - ple. Praise ye the Lord,.. praise ye the Lord,..

Alternative ending.

praise... ye... the Lord... Lord...

O praise the Lord.

Psalm cxvii.

With spirit.

The Earl of WILTON.

O praise the Lord, O praise the Lord, all ye nations :

praise Him, all ye people, praise Him, all ye people, praise Him, O

praise Him, all . . . ye peo - ple, praise Him, O praise Him,

QUARTET, OR SEMI-CHORUS. Slower.

all ye people. For His mer - ci-ful kindness is

ev - er . . more .. and more to - wards us: and the truth, the

O PRAISE THE LORD.

[No. 57.]

truth of the Lord en - dur - eth for ev - er, en - dur - eth for

ev - er; His mer - ci - ful kindness is ev - er more and

and the truth of the Lord en -

more to - wards us, and the truth of the

dureth, en - dureth for ev - er,

Lord en - dureth, the truth of the Lord.. en -
and the truth of the Lord, the truth of the Lord en -

Slower.

CHORUS. *With spirit.*

dureth, en - dureth for ev - - er. O praise the Lord,
dur - - eth for ev - - er. f

O praise the Lord, all . . . ye na - tions : praise Him, all ye

peo - ple, praise Him, all ye peo - ple, praise Him, O praise Him,

all ye peo - ple, praise Him, O praise Him, all ye

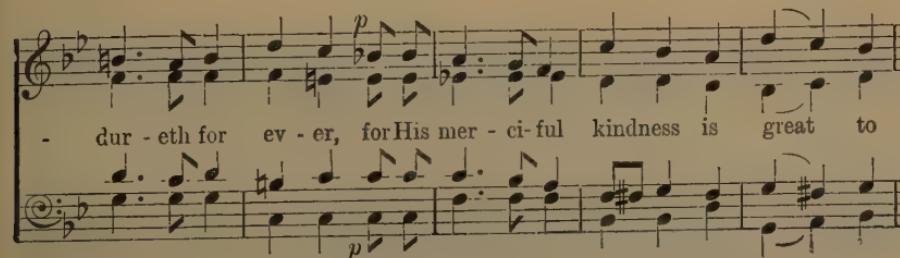
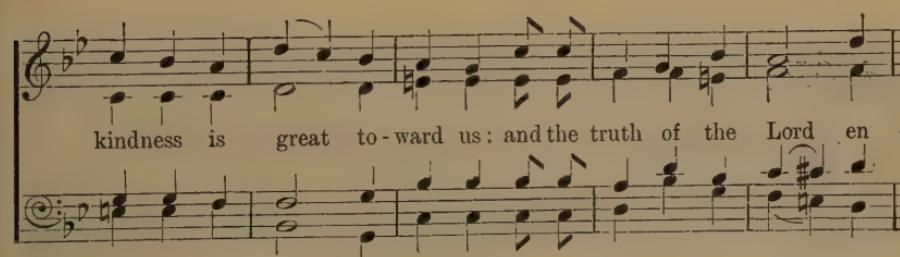
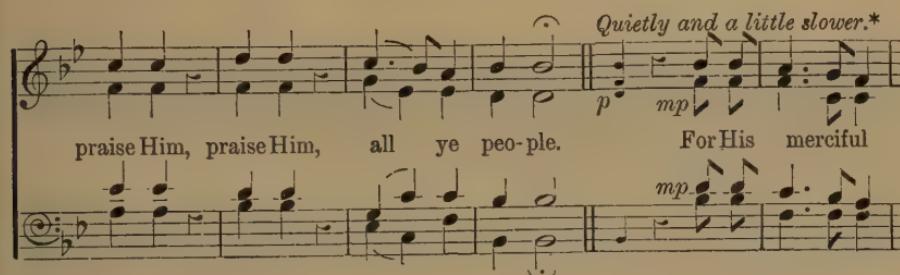
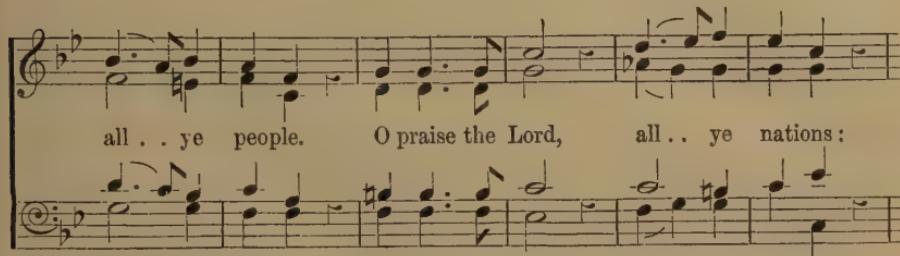
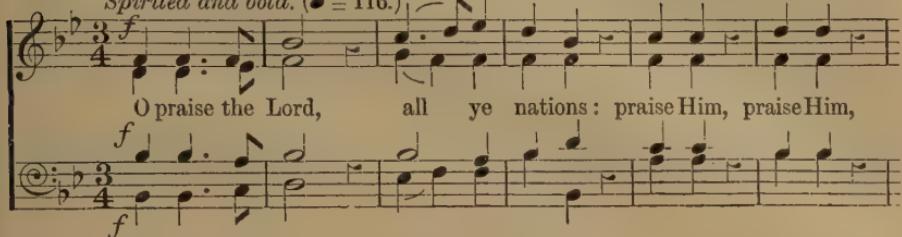
peo - ple. Praise the Lord, praise the Lord, praise the Lord, praise the Lord,

praise the Lord, praise the Lord, O praise the Lord. A - men.

O praise the Lord.

Psalm cxvii.

E. J. HOPKINS.

Spirited and bold. (♩ = 116.)

* This movement may be sung without Accompaniment.

O PRAISE THE LORD.

en - dur - eth, en - dur - eth,

ward us: and the truth, . . . and the truth, . . . and the

en - dur - eth, en - dur - eth,

en - dur - eth,

cres.

truth of the Lord en - dur - eth for ev - er, and the truth, . . . and the

cres.

en - dur - eth,

en - dur - eth, *dim. e rall.*

truth, . . . and the truth of the Lord en - dur - eth for ev - er.

en - dur - eth, *cres.* > *dim. e rall.*

Original time.

f

O praise the Lord, all . . . ye na-tions: praise Him, praise Him,

f

A musical score for two voices (Soprano and Alto) and piano. The vocal parts are in common time, treble clef, and G major. The piano part is in common time, bass clef, and G major. The lyrics "all . . . ye peo - ple, O praise the Lord, all . . . ye" are written below the vocal staves.

na - tions : praise Him, praise Him, all . . . ye peo - ple.

Praise ye the Lord. Praise ye the Lord. . . .

59 The Lord is my strength and my song.

Psalm cxviii. 14, 19, 22, 24.

W. H. MONK.

($\text{d} = 96.$)

The Lord is my strength, my strength and my song; and is . . . be -

- come my sal - va - tion, and is . . . become my sal - va -

and is be - come, be - come my sal - va - tion.

tion, and . . . is be - come, be - come my sal - va - tion.

be - come my sal - va - tion.

No. 59.] THE LORD IS MY STRENGTH AND MY SONG.

mf

- pen me the gates of right -

mf O - pen me the gates of right - eous - ness:

mf O - pen me the gates . . . of right - eous - ness:

pen me . . . the gates of

eous - ness: that . . . I may go in - to them, and give

right - eous - ness: that I may go in - to them, and give

that . . . I may go . . .

right - eous - ness: . . . that I . . . may go in - to them, and give

thanks, give thanks, give thanks un - to the Lord.

thanks, give thanks un - to . . . the Lord.

give thanks, give thanks . . . un - to the Lord.

thanks, give thanks, give thanks un - to the Lord.

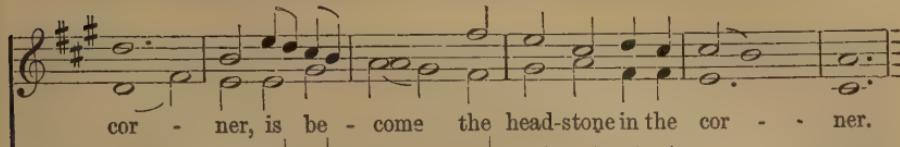
Grave. (d = 60.)

The same stone which the builders re - fus - ed, the same stone which the

Tempo primo. (d = 96.)

builders re - fus - ed, . . . is be - come the head - stone in the

THE LORD IS MY STRENGTH AND MY SONG. [No. 59.]



f

This is the day which the Lord hath made; we . . . will re -

joice and be glad in it, we will re - joice and be

we will re - joice . . . and be

glad in it, we . . . will re - joice . . . and be
glad in it, we will re - joice . . . and be
we will re - joice . . . and be

glad in it. *Slower.* Hal - le - lu - jah. A - men.
glad in it. *Slower.*

60 This is the day which the Lord hath made.

Psalm cxviii. 24; 1 Corinthians xv. 20—22, 57.

J. SEWELL.

Brightly.

we will re -

This is the day which the Lord hath made;
we will rejoice, . . . we will rejoice and be glad in it. *it. 1st time.*

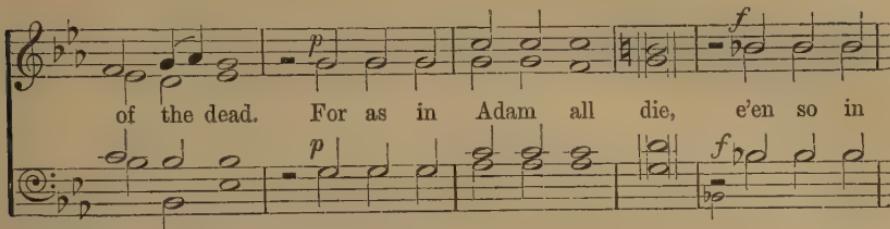
we will rejoice, we will rejoice and be glad in it.

| *it. 2nd time.* |
it. For now is Christ risen, for now is Christ risen from the
dead, and become the first fruits.. of them that slept.

For since by man came death, by man came al - so the resurrection

(154)

THIS IS THE DAY WHICH THE LORD HATH MADE. [No. 60.]



Tempo primo.

Christ shall all be made a - live. Thanks be to God, which giveth us the

vic - to - ry, thanks be to God, which giveth us the vic - to - ry

through our Lord Je - sus Christ, through our Lord Je - sus Christ. Thanks be to

Thanks be to God, which giv - eth us the vic - to - ry,
God,

Thanks be to God,

Thanks be to God,

No. 60.) THIS IS THE DAY WHICH THE LORD HATH MADE.

Thanks be to God, which giveth us the vic - to-ry through our Lord
 Je - sus Christ... Hal - le - lu - jah! A - men.

61

Teach me, O Lord.

Psalm cxix. 33.

T. ATTWOOD.

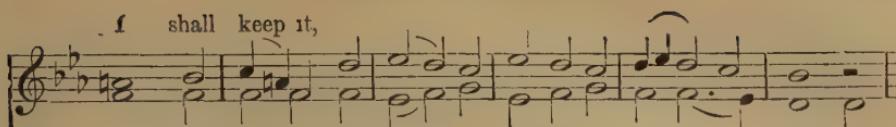
Quietly.

teach me, teach me the

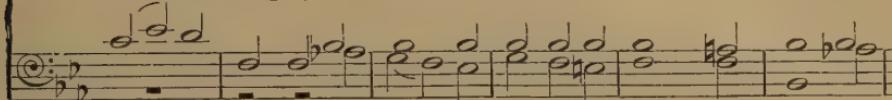
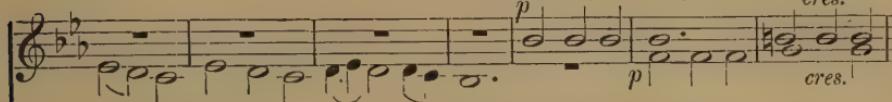
Teach me, O Lord, the way of Thy statutes, teach me, teach me
 way of Thy statutes;
 the way of Thy statutes; and I . . . shall keep it, and I . . . shall
 the way of Thy statutes;
 keep . . . it un - to the end, and I shall keep it, and
 and I shall keep it,

TEACH ME, O LORD.

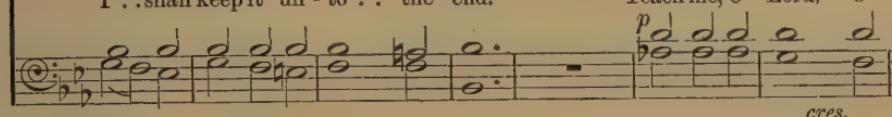
[No. 61.]



I .. shall keep it, and I .. shall keep it un - to the .. end, and

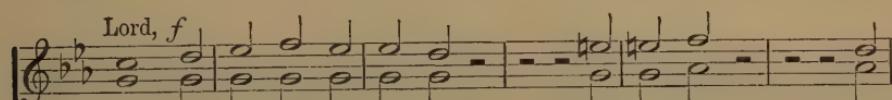
Teach me, O Lord, teach me, O
cres.

Teach me, O Lord, O

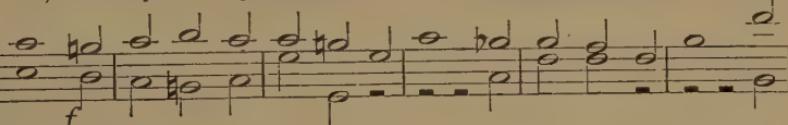


cres.

Lord, f

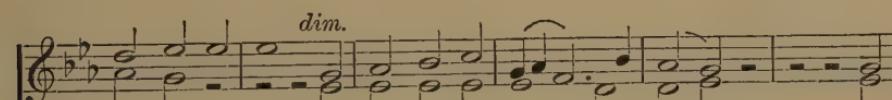


Lord, the way of Thy statutes; and I shall keep it, and I shall



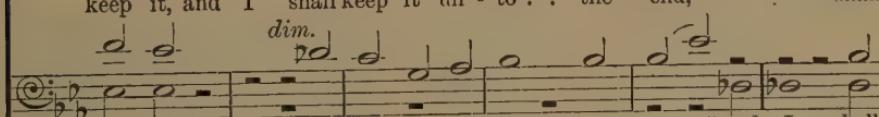
f

dim.



keep it, and I shall keep it un - to .. the end, . . shall

dim.



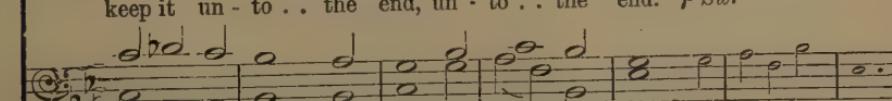
p and I shall

perit.



keep it un - to .. the end, un - to .. the end. p Sw.

perit.



keep it un - to .. the end, un - to .. the end. p Sw.

(157)

F*

Teach me, O Lord.

Psalm cxix. 33, 34.
Moderato.

G. W. MARTIN.

Teach me, O Lord, the way of Thy statutes; and I shall keep it un -

to the end, and I shall keep it un - to . . . the end, Teach me, O

Lord, the way of Thy statutes; and I . . . shall keep it un - to the end, and

I . . . shall keep it un - to the end. Give me under-standing, and

I shall keep Thy law; yea, I shall keep it with my whole heart.

I will lift up mine eyes.

Psalm cxxi. 1, 2, 5-8.

Moderato.

J. CLARKE-WHITFIELD.

I will lift up mine eyes unto the hills, from whence cometh my help, I will lift up mine eyes unto the hills, from whence com - eth my help. My help cometh even from the Lord, my help cometh even from the Lord, who hath made heav'n and earth, who hath made heav'n and earth.

BASS SOLO.

The Lord Himself is thy keeper, the Lord Himself is thy keeper.

Andante largo.

keeper : the Lord is thy defence up - on thy righthand, the Lord is thy de -

rall.

DUET, SOPRANO 1 & 2 (OR ALTO).

- fence upon thy right hand. So that the sun shall not smite thee by

rall.

day,.. neither the moon by night, so that the sun shall not

mf

smite thee by day, neither the moon by night, neither the moon by night.

pp

p pp

(160)

I WILL LIFT UP MINE EYES.

[No. 63.]

CHORUS. Brightly.

f

The Lord shall preserve thee from all e - vil; yea, it is He that shall

f

keep thy soul. The Lord shall preserve thy go-ing out, thy go-ing out and

f

coming in, from this time forth, for ev - ermore. The Lord shall preserve thee

yea, it is He that shall keep thy soul : Hal - le -

from all e - vil; yea, it is He that shall keep thy soul : from this time

yea, it is He that shall keep thy soul : A

lu - - jah, A - - - men.

forth, for ev - ermore, from this time forth, for ev - ermore. A - - men.

men, A - - - men.

Psalm cxxii. 6, 7.

Quietly.

L. MASON

Pray for the peace of Je - ru - sa - lem: they shall prosper that

dim. love . . . thee. Peace be with - in thy

dim. Peace be with - in, with - in thy

- in, with - in thy walls, cres.

walls, with - in thy walls, and pros-per - i - ty with - in thy

walls, with - in thy walls, cres.

1st. 2nd. Hal - le - lu - jah!

pal - a - ces. -ces. Hal - le - lu - jah, Hal - le - lu - jah!

f Hal - le - lu - jah!

Psalm cxxxix. 23, 24.

L. MASON.

Prayerfully.

Search me, O God, and know my heart:

try me, and know my thoughts: and see if there be

cres. sempre.

an - y wick - ed way in me, and lead me in the

cres. sempre.

way, . . . in the way ev - er - last - ing, and lead me in the

way, . . . in the way ev - er - last - ing. A - men.

Psalm cxliii. 2

J. Goss.

Andante.

En-ter not into judgment, enter not into judgment, enter not into
 judgment with Thy servant, O Lord; for in Thy sight shall no man, shall
 no man living be just-i-fied; in Thy sight shall no man be just - i - fied.
 Enter not into judgment, enter not into judgment, enter not into
 judgment with Thy servant, O Lord; for in Thysightshallnomanlivingbejust-i-fied.

Psalm cxliii. 2.

T. ATTWOOD.

Largo. (d = 56.)

En - ter not in - to judg -

ment with Thy servant, O Lord; for in Thy sight shall no man

liv - ing be just - i - fied. En - ter not in - to judg -

ment with Thy servant, O Lord; for in Thy sight shall no man

liv - ing be just - i - fied, for .. in .. Thy
 sight, for in Thy sight shall no man liv - ing be
 just - i - fied, shall no man liv - ing be just - i -
 fied, for .. in Thy .. sight shall .. no man be just - i -
 for in Thy sight shall no man be just - i -
 fied, shall no man be just - i - fied.

Psalm cxlv, 15, 16.

G. J. ELVEY.

TENORS AND BASSES IN UNISON.

The eyes of all wait on Thee, . . O

*Andante.**mf*

SOPRANOS.

Lord, and Thou givest them their meat in due sea - son.

The

eyes of all wait on Thee, . . O Lord, and Thou givest them their

FULL.

meat in due sea - - son, *mf* Thou o - penest Thine
Thou

mf

and fillest all things
hand, Thou o - pen-est Thine hand, and fill - est
o - pen-est Thine hand, Thine hand, and fill - est

liv - ing with plenteousness, Thou o - penest Thine hand,

all things liv - ing with plen - teous - ness, Thou
Thou

and fillest all things
o - penest Thine hand, fill - est all things
o - penest Thine hand, and fill - est all things liv - ing with

THE EYES OF ALL WAIT ON THEE,

(No. 68)

liv - ing with plenteousness, and fill - est all things

fill - est all things liv - ing . . .
liv - ing with plen - teous - ness, and fillest all things

plenteousness, and fill - est all .. things liv - .

liv - ing with plenteousness.

with plen - teousness. The eyes of all wait on
liv - ing with plenteousness.

ing with plenteousness.

and Thou givest them their meat, Thou

Thee, . . . O Lord,

Thou giv - est

and Thou givest them their

givest them their meat in due sea - - son. Thou
 them their meat in due sea - - son.
 meat, their meat in due sea - - son,
 o - penest Thine hand, Thou o - penest Thine hand, and fillest
 Thou o - penest Thine hand, Thine hand,
 all things, and fillest all things, and fillest
 and fillest all things, and fillest all things..
 and fillest all things, and fillest all things, and fillest
 and fillest all things, and fillest all things,
 all things liv - ing with plenteousness, fill - - est
 all things liv - ing with plenteousness, fill - est
 all things liv - ing with plenteousness, fill - est
 all things liv - - ing with plen - teous - ness.

Ecclesiastes xii. 1.

E. PROUT.

Moderately slow.

Re - member now Thy Cre - a - tor in the days of thy youth, re -
cres.

re - member now . . . thy Cre - a - tor, re -
 member now, . . . re - member now, . . .

cres. re - member now thy Cre - a - tor, *f*

- mem - ber now thy Cre - a - tor in the days of thy youth, while the

e - vil days come not, while the e - vil days come not, nor the

years draw nigh, where - in thou shalt say, I have no pleasure

dim.

in them, I have no pleasure in them. Re - member now thy Cre .

dim.

cres.

f

- a - tor, re - member now thy Cre - a - tor in the days of thy youth.

f

rall.

70

Remember now thy Creator.*

Ecclesiastes xii. 1, 14.

W. GRIFFITH.

Moderato. ($\text{d} = 88.$)

mp

Re - member now thy Cre - a - tor in the days of thy

mf

youth, .. re - member now thy Cre - a - tor in the days of thy

cres.

in the days of thy

f

dim.

cres.

f

dim.

* The first movement may be used as a separate anthem, ending at the double bar on p. 174.
Copyright, 1899, by W. Griffith.

REMEMBER NOW THY CREATOR.

[No. 70.]

youth, . . while the e - vil days come not, nor the years draw..
 youth, while the e - vil days come not, nor the years draw..

nigh, the years when thou . . shalt say I have no . . pleasure
 nigh,

in . . them, I have no pleasure in them. Re

member now thy Cre-a - tor in the days of thy youth, . . re

dim.

- mem - ber now thy Cre - a - tor in the days of thy ..

dim. 121

Re - mem - ber, dim. mf cres.

Re - mem - ber, re - mem - ber thy Cre - a - tor in the

mf

Re - mem - ber, re - mem - ber thy Cre - a - tor in the

mf

youth.

Re - mem - ber, re - mem - ber thy Cre - a - tor in the

mf

dim. mf p

QUARTET, OR SEMI-CHORUS.
Moderato.

rall.

days of thy youth. For God shall bring ev' - ry work

mf

rall.

days of thy youth.

For God shall bring ev' - ry work

mf

p rall.

cres. dim.

in - to judgment with ev' - ry, ev' - ry se - cret thing.

cres.

dim.

in - to judgment with ev' - ry, ev' - ry se - cret thing.

cres.

dim.

REMEMBER NOW THY CREATOR.

[No. 70.]

Whether it be good or e - vil, whether it be
mf whether it be
 whether it be good or wheth - er it be

whether it be good or whether it be
mf good or e - vil, wheth - er it be good or
 it be good or e - vil, For God shall bring ev' - ry work in - to
 e - vil, For God shall bring ev' - ry work in - to

e - vil,
dim.

e - vil, whether it be good or whether it be e - vil, or
 judgment, *dim.*

rall. *a tempo.*

c - vil. For God shall bring ev' - ry work in - to
 rall. *mfa tempo.*

A musical score for a choral piece. The top staff shows a treble clef, a key signature of one flat, and a common time signature. The vocal line begins with a melodic line consisting of eighth and sixteenth notes. The lyrics 'Re-member now thy Cre-a - tor in the days of thy youth,' are written below the notes. The dynamic marking 'mf' is present at the beginning of the measure. The score includes a piano part with a bass clef and a treble clef, and a vocal part with a soprano clef. The piano part features sustained notes and eighth-note patterns. The vocal part follows a similar melodic line as the piano. The dynamic 'cres.' appears above the piano part, and 'f' indicates a forte dynamic at the end of the measure.

A musical score for two voices. The top voice part starts with a treble clef, a key signature of one flat, and a tempo marking of 'dim.'. The lyrics 'mem-ber now thy Cre-a - tor in the days of thy youth, . . . re -' are written below the notes. The bottom voice part starts with a bass clef and continues the lyrics 'in the days of thy youth, . . .' followed by a dynamic marking 'mf'. The music consists of several measures of chords and melodic lines.

A musical score for two voices. The top voice part starts with a dynamic of 'meno mosso.' and a bass clef. It consists of a single melodic line with a vocal entry at 'pp rall.' The lyrics 'mem-ber now thy Cre-a - tor in the days of thy youth...' are written below the notes. The bottom voice part begins with a dynamic of 'pp rall.' and a bass clef. It also consists of a single melodic line. The lyrics 'mem-ber now thy Cre-a - tor in the days of thy youth...' are written below the notes. The score concludes with a repeat sign and a dynamic of 'pp rall.'

Behold, a Virgin shall conceive.

Isaiah vii. 14 ; ix. 6.

Rather quickly.

T. SMITH.

Be - hold, a virgin shall conceive, and bear a Son, and shall

call His name Im - man - u - el, God with us.

Allegro.

For unto us a Child is born, for unto us a Son is given,

for unto us a Child is.. born, for unto us a Son is given,

and His name shall be call - ed Won - der - ful, Coun - sel - lor, The

Mighty God, The Mighty God, The Everlasting Father, Prince of Peace,

and His name shall be call-ed Won - der - ful, Coun - sel - lor, The

Mighty God, The Mighty God, The Everlasting Father, Prince of Peace,

rall.
Prince of Peace, Prince of Peace. Halle - lu - jah, Halle -

lu - jah, Halle - lu - jah, A - men, A - men, A - men.

72 The Lord God will wipe away tears.

Isaiah xxv. 8.

Andante.

J. V. ROBERTS.

The Lord God will wipe a-way tears from off all fac-es, the

Andante. (d = 108.)

mp Gt.

Ped.

Lord God will wipe a-way tears from off all fac-es, the Lord God, the

add Oboe.

Lord God will wipe a-way tears, wipe away tears from off all

Without Organ.

A musical score for two voices and piano, page 180. The music is in common time, key signature of one sharp. The vocal parts are in soprano and alto clefs. The piano part includes bass and treble staves. The vocal parts sing in unison at the beginning. The piano accompaniment features sustained notes and chords. The lyrics are as follows:

fac - es ;
 and the re -
 Man.
 buke of His peo - ple shall He take a - way, the re - buke of His

THE LORD GOD WILL WIPE AWAY TEARS.

peo - ple shall He take a · way ; for the Lord hath spoken it, the

Lord hath spoken it, the Lord hath spoken it.

add to Gt.

Man.

a tempo.

The Lord God will wipe a - way

p a tempo.

rall.

p a tempo.

Ped.

Musical score for "The Lord God Will Wipe Away Tears." The score consists of four staves of music in common time, key of G major (two sharps). The vocal part (Soprano) has lyrics in parentheses above the notes. The piano accompaniment includes dynamic markings like forte, piano, and sforzando. The vocal part begins with a melodic line, followed by a piano solo section, then returns to the vocal line with lyrics. The piano accompaniment features sustained notes and chords. The vocal part ends with a final melodic line.

tears from off all fac - es, the Lord God will wipe away tears from off all

fac - es, the Lord God, the Lord God will wipe away . . . tears, . . . will

add. Oboe!

rall. e dim.

wipe a - way tears from off all fac - - es. . .

rall. e dim.

rall. e dim.

73 Thou wilt keep him in perfect peace.

Isaiah xxvi. 3.
Quietly.

W. HATELY

The musical score consists of five systems of music, each with two staves: Treble and Bass. The key signature is B-flat major (two flats), and the time signature is common time (indicated by a '3'). The vocal parts are in unison throughout.

System 1: The vocal line begins with a sustained note on 'G' (Treble staff) followed by eighth-note patterns. The lyrics are: "Thou wilt keep him in per - fect peace, whose mind is stayed, is". The bass staff provides harmonic support with sustained notes and eighth-note patterns.

System 2: The vocal line continues with eighth-note patterns. The lyrics are: "stayed on Thee, . . . Thou wilt keep him in per - fect peace, whose". The bass staff follows with eighth-note patterns.

System 3: The vocal line begins with a sustained note on 'D' (Treble staff). The lyrics are: "mind, whose mind is stayed on Thee: be - cause he". The bass staff follows with eighth-note patterns.

System 4: The vocal line begins with a sustained note on 'G'. The lyrics are: "be - cause he trusteth, he". The bass staff follows with eighth-note patterns.

System 5: The vocal line begins with a sustained note on 'D'. The lyrics are: "trusteth in Thee, be - cause he trusteth in Thee, he trust -". The bass staff follows with eighth-note patterns.

System 6: The vocal line begins with a sustained note on 'G'. The lyrics are: "trusteth in Thee, be - cause he trusteth, he trusteth in Thee, f". The bass staff follows with eighth-note patterns.

System 7: The vocal line begins with a sustained note on 'D'. The lyrics are: "eth, he trusteth in Thee, he trusteth, he trusteth in Thee. be -". The bass staff follows with eighth-note patterns.

No. 73.] THOU WILT KEEP HIM IN PERFECT PEACE.

poco rall. e dim. a tempo.
pp sempre.

cause he trusteth, he trusteth in Thee. . . Thou wilt
keep him in per - fect peace, in per - fect peace.

74 Thou wilt keep him in perfect peace.

Isaiah xxvi. 3.

Andantino.

H. J. GAUNTLETT.

Thou wilt keep him in per - fect peace, whose mind is
whose mind . . . is

stayed on Thee, . . . Thou wilt keep him in
stayed on Thee, . . . cres.

THOU WILT KEEP HIM IN PERFECT PEACE. [No. 74.]

per - perfect peace, whose mind is stayed on Thee; . . . be-
dim.

cause he trusteth, he trusteth in Thee, he trust - eth,
cres.

trusteth in Thee, in Thee. . . .

trusteth in Thee, in Thee. . . . Thou wilt keep him in
p

trusteth in Thee. . . .

per - perfect peace, whose mind . . . is stayed on

Thee, . . . whose mind is stayed on Thee. . . .

Thee, on Thee, whose mind is stayed on Thee. . . .

Thee, on Thee, whose mind is stayed on Thee, on Thee

Isaiah xxxii. 1, 2.

Andante maestoso. (♩ = 60.)

M. B. FOSTER.

f With Reeds.

Ped.

f

Be -

f

Sw.

Gt. f

hold! be - hold! a King shall reign in righteousness, a

f

BEHOLD! A KING SHALL REIGN.

[No. 75.

mf
And a man shall be as an hid - ing-place from the wind,
cres.
a man shall be as an hid-ing - place.. from the wind..
cres.
and a covert from the tem - pest, and a covert
Full Swell closed.

BEHOLD! A KING SHALL REIGN.

[No. 75.

p dolce.

from the tem - pest..

As

*rall.**p dolce.**Gt. 8 ft. Flute, or stopped Diap.**dolce. Sw.**rall.**soft 16 ft.*

riv - ers of water,

riv - ers of wa - ter in a dry

riv - - ers in a dry

place, in a dry place,

place, in a dry place,

rall. —*Man.*

G.

*rall.**pp Swell Reeds.*

189

Slower to the end.

as the shad - ow of a great rock, a great

Slower to the end.

f Gt Diaps.

Ped.

rock in a wea - ry land, in a

mp

wea - ry, wea - ry land.

p

pp

Ped. 16 ft.

76 O Zion, that bringest good tidings.*

Isaiah xl. 9.

Joyfully. (D = 120.)

J. STAINER.

Al - le - lu - ia, Al - le - lu - ia, Al - le - lu - ia, O

Zi - on, that bringest good tid - ings, get thee up, get thee up in-to the high

moun - tain. Al - le - lu - ia, Al - le - lu - ia, Al - le - lu - .

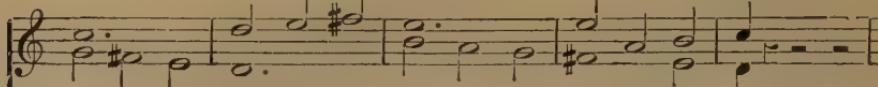
- ia. O Je - ru - salem, that bringest good tid - ings, lift up thy

voice, thy voice with strength; lift up thy voice,

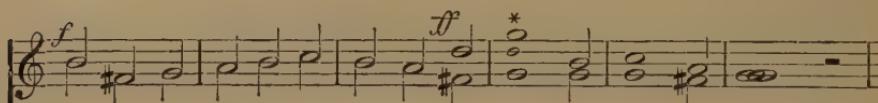
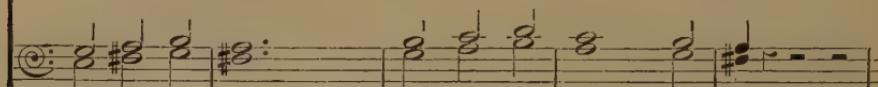
be not a - fraid,

* The first movement may be used as a separate Anthem.

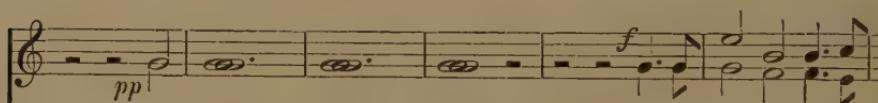
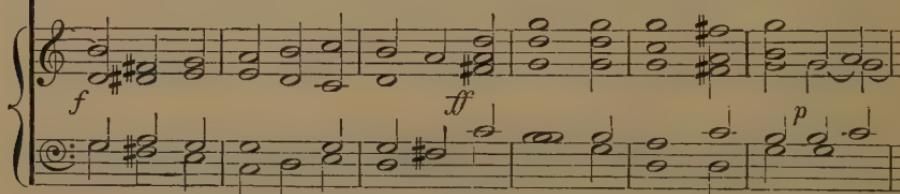
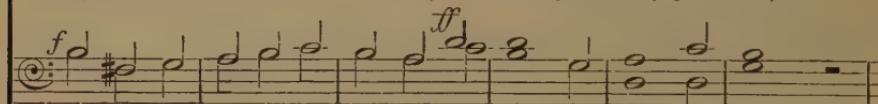
fraid, lift up thy voice. be not a - fraid:



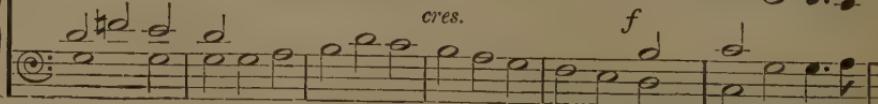
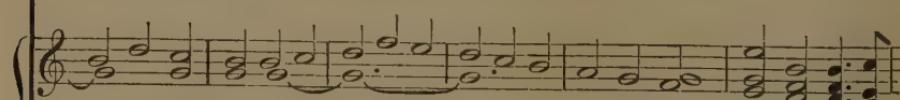
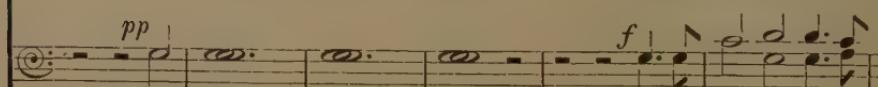
be not a - fraid, be not a - fraid, a - fraid:



Say to the cit - ies of Ju - dah, Be - hold your God, your God,



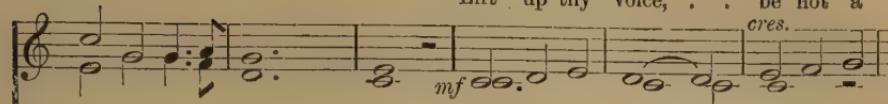
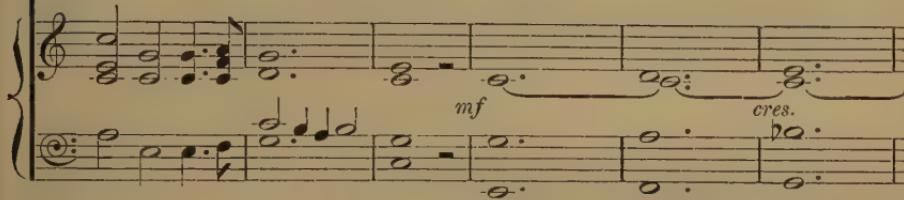
be - hold your God. Al - le - lu - ia, Al - le -



* If G is found too high, D may be sung.

O ZION, THAT BRINGEST GOOD TIDINGS.

[No. 70.]

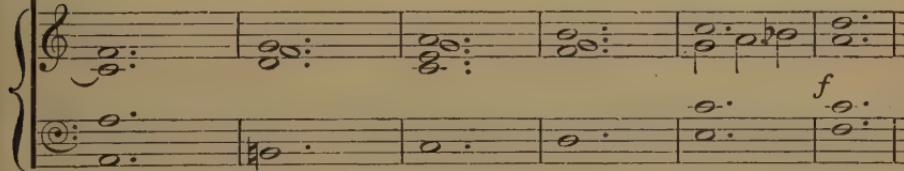
Lift up thy voice, . . . be not a
cres.Lu - ia, Al - le - lu - ia. Lift up thy voice,
Be not a - fraid,*mf*

lift up thy voice, . . . be not a - fraid. Al -

lift . . . up thy voice, be not a - fraid.

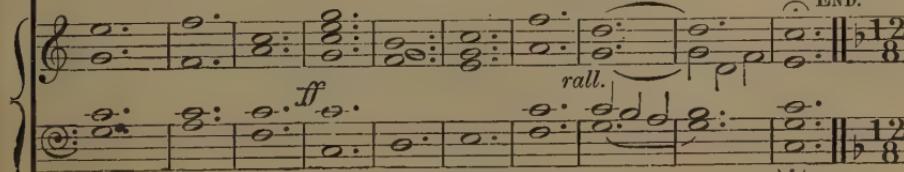
lift up thy voice, be not a - fraid. Al -

be not a - fraid.

le - lu - ia, *ff*. *rall.* END.

Al - le - lu - ia, Al - le - lu - ia. A - men.

Al - le - lu - ia, Al - le - lu - ia. A - men.

rall. END.

* *Very slowly and smoothly. (♩ = 50.)*

SOPRANOS ONLY.

O that Birth for ev - er bless - ed, When the

Vir - gin, full of grace, By the Ho - ly Ghost conceiv - ing, Bare the

Sa - viour of our race, And the Babe, the world's Redeem - er, First re

cres.

f

* It is suggested that stops of the Hautboy and Flute quality should be used for this movement.

O ZION, THAT' BRINGEST GOOD TIDINGS.

[No. 76.]

dim.

rall.

- veal'd His sa - cred Face, Ev - er - more and ev - er-more.

dim.

rall.

TENORS.

Of the Fa-ther's Love be-got - ten Ere the

BASSES.

Of the Fa-ther's Love be-got - ten Ere the

a tempo.

mp

worlds be-gan to be, He is Al - pha and O - me - ga, He the

worlds be-gan to be, He is Al - pha and O - me - ga, He the

No. 76.]

O ZION, THAT BRINGEST GOOD TIDINGS.

source, the end - ing He, Of the things that are, that have been, And that
 source, the end - ing He, Of the things that are, that have been, And that

p *cres.* *ff*

p *cres.* *ff*

p *cres.* *f*

Slower.

fu-ture years shall see, Ev - er - more and ev - er-more.
pp Slower.

fu-ture years shall see, Ev - er - more and ev - er-more.
Slower.

Repeat first Chorus,
and there end.

77

He shall feed His flock.

Isaiah xl. 11.

Moderato.

J. ALLAN.

p

He shall feed . His flock like a shep - herd, shall

p

feed His flock like a shep - herd, He shall feed His

(196)

HE SHALL FEED HIS FLOCK.

[No. 77.]

flock like a shep - herd, shall feed His flock like a
 shep - herd: He shall gath - er the lambs, the
 lambs with His arm, and car - ry them in His bo -
 som, He shall gath - er the lambs, the lambs with His
 arm, and car - ry them in His bo - som.

Isaiah xl. 31 ; xxvi. 4.

G. J. ELVEY.

Con moto.

They that wait upon the Lord shall re-new their strength; they shall

mount up with wings, shall mount up with wings, with wings as

ea-gles. They that wait upon the Lord, up-on . . . the

They that wait upon the

Lord shall re-new their strength, up-on the

Lord shall re-new their strength, shall re-new their strength;

cres.

Lord shall re-new their strength, shall re-new their strength; they shal.

cres.

Lord shall re-new their strength,

THEY THAT WAIT UPON THE LORD.

[No 78]

mount up with wings, shall mount up with wings, shall mount up with

with wings as . . . ea - gles;
wings, with wings as ea - gles; they shall run, and not be wea - ry; they shall

walk, and not be faint; they shall run, and not be wea - ry; shall
walk, and not be faint; they shall run, and not be wea - ry; shall

walk, and not be faint, they shall walk, and not be faint...
walk, and not be faint, they shall walk, and not be faint...

A little faster.

Trust ye in the Lord, in the Lord for ev - er; for in the

Lord Je - ho - vah is ev - erlast - ing strength, trust ye in the
 for in the Lord . . . Je -
 Lord, in the Lord . . for ev - er; for in the Lord for in the
 Je -
 for in the
 ho - vah is ev - er - last - ing strength,
 Lord Je - ho - vah is ev - erlast - ing strength,
 ho - vah is ev - er - last - ing strength, trust
 Lord Je - ho - vah is ev - erlast - ing strength,
 trust ye in the Lord, in the Lord Je - ho - vah; for in the Lord Je -
 trust ye in the Lord, in the Lord Je - ho - vah;
 ho - vah is ev - er - last - ing strength, ev - er - last - ing strength,

(200)

O that thou hadst hearkened.

Isaiah xlvi. 18.

Slowly and tenderly.

Arranged from GOUNOD by J. B. THOMSON.

O that thou hadst hearkened, O that thou hadst hearkened, hadst
 heark-en-ed to My commandments ; then had thy peace been as a
 riv - er, and thy righteousness as the waves, . . . as the
 waves, the waves of the sea, then had thy peace been as a riv - er, and thy
 righteousness as the waves, as the waves of the sea.

80 Who is among you that feareth the Lord.

Isaiah 1. 10.

TENORS AND BASSES.

H. G. TREMBATH.

mp Who is among you that fear - eth the Lord, who is among you that

Moderato. (♩ = 60.)

fear - eth the Lord, that o - bey - eth the voice of His ser - vant, that

rit. e cres. poco.

walk - eth in dark - ness, and hath no light?

rit. e cres. poco.

WHO IS AMONG YOU THAT FEARETH THE LORD. [No. 80.]

a tempo.

Who is among you that fear- eth the Lord, who is among you that
 Who is among you that fear- eth the Lord, who is . . . among you that
 fear - eth the Lord, fear - eth the Lord, that o - bey - eth the voice of His ser - vant, that
poco rit.

walk - eth in dark - ness, and hath .. no .. light?
poco rit.

A little quicker.

Let him trust in the name of the Lord, and stay up - on his
 God, let him trust in the name of the Lord, and stay up - on his

No. 80.] WHO IS AMONG YOU THAT FEARETH THE LORD.

marcato.

God, let him trust in the name,

marcato.

God, let him trust in the name of the

let him trust in the name of the Lord,

trust in the name . . . of . . . the . . . Lord, and

in the . . . name . . . of the . . . Lord, and

Lord, and stay up - on his God,

stay up - on his God, let him trust in the name of the

pp *Slowly.*

Lord, and stay up - on . . his God. Who is a - mong you that

pp *Slowly.*

rit. molto.

mf

fear - eth the Lord, let him stay up - on his God.

mf

rit molto

81 How beautiful upon the mountains.

Isaiah lii. 7, 9.

R. A. SMITH.

Moderato.

The musical score consists of five systems of music, each with two staves: treble and bass. The key signature varies between G major and C major. The time signature is mostly common time (indicated by '3/2' in the first system). The vocal line is in the soprano range, with some melodic leaps and sustained notes. The piano accompaniment provides harmonic support with sustained notes and rhythmic patterns. The lyrics are integrated into the music, appearing below the notes in a clear, sans-serif font.

How beauti-ful up-on the moun-tains,
 How beau-tiful up-on the
 how beau-tiful up-on the moun-tains are the feet of him that
 moun-tains,
 bringeth good tidings, that publisheth peace, that publisheth peace; that
 bringeth good tidings, good tidings of good, that publisheth sal - vation; that
 saith un - to Zi - on, Thy God reigneth, Thy God reign - eth!

Break forth in - to joy, sing to - gether, sing to - gether, ye waste
 places of Je - ru - sa - lem: for the Lord hath
 comforted His peo - ple, He hath re - deem - ed Je - ru - sa -
 lem. Halle - lu - jah, Halle - lu - jah. Praise ye the
 Lord; Halle - lu - jah, Halle - lu - jah. Praise ye the Lord.

* This repeat is optional.

Break forth into joy.

Isaiah lii. 9, 10.

R. S. BARNICOTT.

Allegro vivace.

Break forth,

f Break forth,
 Break forth, break forth in - to
f Break forth,
f Break forth,

Allegro vivace.

f *cres* *cen* *do.*

joy, break forth in - to joy, sing to - ge - ther, sing to - ge - ther,
 ye waste plac - es, ye waste plac - es, sing to - ge - ther, sing to

(207)

ge - ther, ye waste plac - es of Je - ru - sa - lem, of Je - ru - sa - lem. . .

ALL VOICES IN UNISON.

The Lord hath made bare His ho - ly arm, . . . the

Lord hath made bare His ho - ly arm . . . in the

*ritard.**dim.*

eyes of all the na - tions,in the eyes of all the na - - -

*>> >**ritard.**dim. p*

and all the ends of the earth . . . shall see the sal -
- tions ; and all . . . the ends of the earth . . . shall . . . see the sal -

*Andante.**pp**Andante.*

- va - tion of God.
- va - tion of God.

rall.

p rall.

shall see the sal va - tion of
rall.

a tempo.

Break forth in - to joy, break
God.

a tempo.

p cres.

f

forth in - to joy, sing to - ge - ther, sing to - ge - ther,

BREAK FORTH INTO JOY.

{ No. 82.

A musical score for two voices and piano. The vocal parts are in soprano C-clef, and the piano part is in bass F-clef. The key signature is G major (two sharps). The music consists of four systems of five measures each. The lyrics are: "ye . waste plac - es, ye . waste plac - es, sing to - ge - ther," in the first system; "sing to - ge - ther, ye waste plac - es of Je - ru - sa - lem, of Je -" in the second; ". ru - sa - lem. . . And all the ends of the earth . . ." in the third; and a concluding section starting with "legato." in the fourth. Measure 10 includes a dynamic instruction "ff".

ye . waste plac - es, ye . waste plac - es, sing to - ge - ther,

sing to - ge - ther, ye waste plac - es of Je - ru - sa - lem, of Je -

. ru - sa - lem. . . And all the ends of the earth . . .

legato.

shall . . . see the sal - va-tion, sal - va - tion of God, shall

see the sal - va - tion, shall see the sal - va - tion of

God.

(212)

83 For a small moment have I forsaken thee.

Isaiah liv. 7, 8, 10.

J. STAINER.

Slowly. (♩ = 60.)

For a small moment have I for - sak - en thee; but with great

mercies will I ga - ther thee. In a lit - tle wrath I hid my

face from thee for a moment; but with ev - er-last-ing kind - ness will

I have mercy on thee, saith the Lord thy Re - deem - er.

QUARTET, OR SEMI-CHORUS.

Allegretto. (♩ = 100.)

cres.

p For the mountains shall de - part, and the hills be re -

No. 83.] FOR A SMALL MOMENT HAVE I FORSAKEN THEE.

mov'd; but My kind - ness shall not de - part from thee,
dim.

neither shall the covenant of My peace be re - mov - ed,

neither shall the covenant of My peace be re - mov - ed, saith the
cres.

Lord, the Lord that hath mer - cy up - on . . . thee, My kindness shall
ff

not depart from thee, saith the Lord that hath mer - cy up - on . . . thee.
rall.

Repeat the Quartet, or Semi-Chorus, "For the mountains shall depart," as Chorus

Seek ye the Lord.

Isaiah lv. 6, 7.

Moderato.

J. F. BRIDGE.

SOPRANO SOLO, OR ALL THE SOPRANOS.

Moderato. (D = 66.)

Seek ye the Lord while

He may be found, call ye up - on Him while He is near,

CHORUS.

Seek ye the Lord while . . . He may be found,

Seek ye the Lord while He may be found, call ye up - on Him while He is near,

call . . . ye up - on Him while He is dim.

- on Him while He is near, call ye up - on Him while He is dim.

SEEK YE THE LORD.

near : *cres.*

near : Let the wick - ed for - sake his way, his . . . way, and th'un -
cres.
Let the wick - ed for - sake his

- righteous man his thoughts : and let him re - turn . . . un -
way, for - sake his way : and let . . . him re - turn . . . un -
to . . . the Lord, *cres.*

- to . . . the . . . Lord, and He will have mer - cy, have mer - cy up -
to . . . the Lord, *cres.*

cres.
- on him ; and to . . . our . . . God, for He . . . will, for He will a -
cres.

dim. Let him re - turn . . . un - to the Lord, let
- bundantly pardon. Let him re - turn un - to the

SEEK YE THE LORD.

[No. 84.]

him re - turn . . . un - to the Lord, . . . for He . . will a -

Lord, . . . let him re - turn . . . un - to the Lord, for

- bundant - ly par - - don. *cres.*

He . . will par - - don. Seek ye the Lord,

cres. Seek . . . ye the Lord, O seek .

seek ye the Lord while He may be found, call . . ye up

ye the Lord while He . . . may be found, call . . ye up .

on Him . . while He . . is near, seek ye the Lord . .

on Him . . while He is near, seek ye the

while He may be found, call ye up - on Him while . . He is near.

p r all.

Lord, . . .

Seek ye the Lord.

Isaiah iv. 6, 7.

Moderato. ($\text{D} = 60$.)

QUARTET, OR SEMI-CHORUS.

F. R. RICKMAN.

Moderato. ($\text{D} = 60$.)

QUARTET, OR SEMI-CHORUS.

F. R. RICKMAN.

Seek ye the Lord while He may be found, seek ye the Lord

while He may be found, call ye up - on . . . Him,

call ye up - on . . . Him,

cres.

mf

call ye up - on . . . Him,

cres.

CHORUS.

call ye up - on Him while He is near: Seek ye the Lord while He may be

found, seek ye the Lord while He may be found, call ye up - on . . . Him,

found, seek ye the Lord while He may be found, call ye up - on . . . Him,

cres.

From *The Bristol Anthem Book*, by permission of Mr. W. Crofton Hemmons, Bristol.

SEEK YE THE LORD.

[No. 85]

Musical score for the first section of "SEEK YE THE LORD." The music is in common time and consists of two staves. The top staff uses a treble clef and includes dynamic markings *p*, *mf*, and *dim.*. The lyrics "call ye up - on . . . Him, call ye up - on . . . Him while He is near:" are written below the notes. The bottom staff uses a bass clef and includes dynamic markings *p*, *mf*, and *dim.*. The lyrics "call ye up - on . . . Him, *mf*" are written below the notes.

TENORS AND BASSES.

Musical score for the Tenors and Basses section. The music is in common time and consists of two staves. The top staff has a treble clef and is labeled "Faster. *f*". The lyrics "Let the wick - ed for -" are written below the notes. The bottom staff has a bass clef and is labeled "Faster. ($\text{d} = 90$).". The lyrics "sake his . . . way, . . ." are written below the notes.

Let the wick - ed for - sake his . . .

Continuation of the Tenors and Basses section. The music is in common time and consists of two staves. The top staff has a treble clef and is labeled "f". The lyrics "Let the wick - ed for -" are written below the notes. The bottom staff has a bass clef and is labeled "f". The lyrics "sake his . . . way, . . ." are written below the notes.

Let the wick - ed for -

Final section of "SEEK YE THE LORD." The music is in common time and consists of two staves. The top staff has a treble clef and is labeled "f". The lyrics "Let the wick - ed for - sake his" are written below the notes. The bottom staff has a bass clef and is labeled "f". The lyrics "sake his . . . way, . . ." are written below the notes.

No. 85.]

SEEK YE THE LORD.

dim. e rit. *a tempo.*
way, . . . and let him re - turn . . . un - to the Lord, . . .

sake his way, . . . and
dim. e rit.

way, . . .

dim. e rit. *a tempo.*

p Sw.
Without Ped.

let him re - turn un - to the Lord,

and He will have

Lord, . . .

and He . . . will have mer - cy up -
cres.

and He will have mer - cy, will have . . . mer - cy up -
mer - cy up - on . . . him, He will have mer - cy up -

cres.

He will have mer - cy up -

- on him, He will have mer - cy, mer - cy up - on him.

rit. molto.

- on him, He will have mer - cy.

- on him. *f* *pp* *rit. molto.*

SEEK YE THE LORD.

(No. 85.)

Tempo 1mo.

Seek ye the Lord while He may be found, seek ye the Lord

*cres.**mf*

while He may be found, call ye up - on . . . Him, call ye up -

cres.

call ye up -

call while He is near, O seek the

*cres.**cres.*

on . . . Him, call . . . call up-on Him, O seek the

call up - on Him, seek, . . .

*cres.**cres.*

on Him, call . . . up - on Him while He is near, O seek . . .

Lord,

*f**rit.*

Lord, O seek the Lord,

pp Sw.

seek ye the Lord. . . .

the Lord,

*cres.**f**H**

Isaiah lv. 6, 7.

J. V. ROBERTS

TENOR SOLO.

Andantino. (♩ = 80.)

Seek ye the
Lord while He may be found, call ye up - on Him while
He is near, seek ye the Lord while He may be
found, call ye up - on Him while He is near:

cres. molto.

add Oboe.

SEEK YE THE LORD.

[No. 86.]

mf

Let the
pp Sw. Diaps.

espressivo.
p

wick-ed for-sake his way, and the un - right - eous man his thoughts, and re -

pp Voix celeste.

rall. — *a tempo.*

- turn un-to the Lord, re - turn un-to the Lord, and
a tempo.

rall. — *Sw Diaps.*

He will have mer- cy, and a - bundant - ly par-don, He will have

add Oboe.

accel.

rall. a tempo.

par - don, a - bund - ant - ly... par - don. Seek ye the
rall. a tempo.

Ch. p

TENOR SOLO.

Lord, while He may be found, call ye up - on Him while
CHORUS.

Seek ye the Lord, seek ye the Lord, seek ye, O

SEEK YE THE LORD.

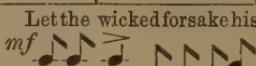
[No. 86.]

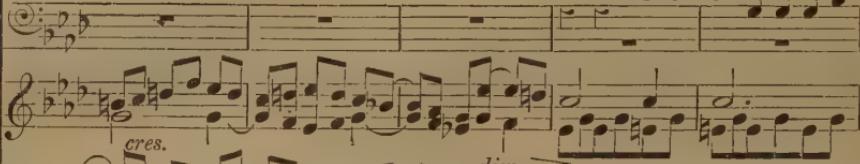
He is near, seek ye the Lord,
 seek the Lord, seek ye the Lord while He may . . . be

Sw. with Oboe. mf

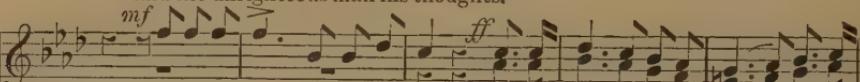
seek ye the Lord, while He is near:
 found, call ye up - on Him while He is near:

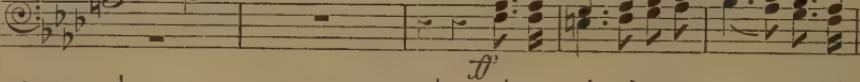
add to Sw.

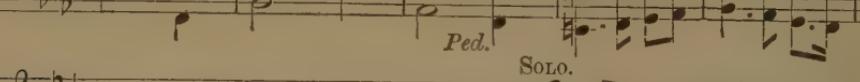
Let the wicked forsake his
mf 

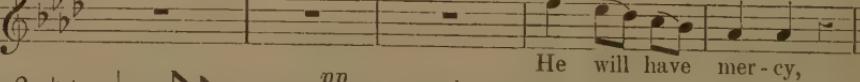
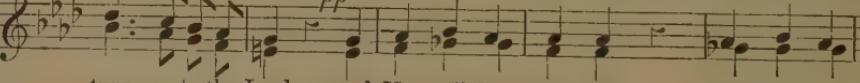
cres. 
dim. 

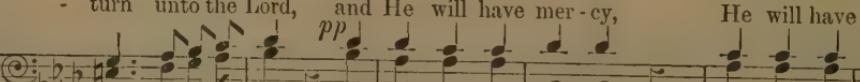
and the unrighteous man his thoughts. *Without Ped.*

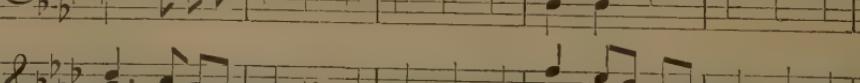
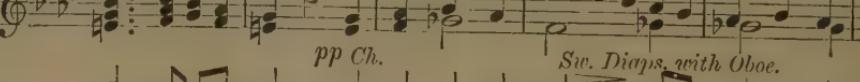
mf 
ff 

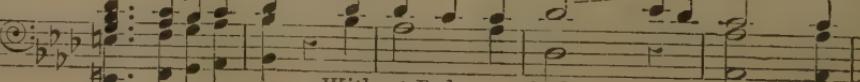
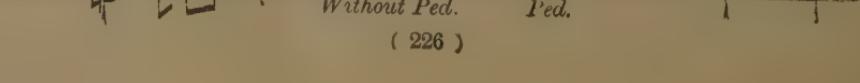
way, and re - turn unto the Lord, and re -

ff Gt. Diaps. coupd. to Full Sw. 

Ped. 
Sono. 

He will have mer - ey, 
pp 

turn unto the Lord, and He will have mer - ey, He will have
pp 

pp Ch. 
Sw. Diaps. with Oboe. 

Without Ped. 
Ped. 

He will have mer-cy
mer-cy, He will have mer-cy, and a - bund-ant - ly pardon,
p Ch.
Without Ped.

will have mercy,
He will have mercy,
and a - bundantly pardon,
and a -
Sw. *Ch.* *Sw.*
Without Ped. *Ped*

and a-bundantly pardon,
 abundantly pardon, He will have mercy, He
 pp Oboe in.

rall.
 and a-bund-ant-ly par-don. A-men.
 rall.
 will have mer-cy and par-don. A-men.
 rall.

rall.
 Ped. 32 ft

87 Arise, shine, for thy light is come.

Isaiah lx. 1-3.

G. J. ELVEY.

Allegro.

A - rise, a - rise, shine, for thy light is come, shine,
 A - rise, a - rise, shine, for thy light is come,
 shine, for thy light is come, is
 shine, for thy light is come, and the glo - ry of the Lord is ris -
 shine, for thy light is come, and the glo - ry of the Lord is
 ris - en up - on thee, is ris - en up - on . . . thee.
cres.
 ris - en up - on thee, is ris - en, is ris - en up - on . . . thee.
cres.
 ris - en up - on thee,

p For behold, darkness shall cov - er the earth, and gross

(229)

darkness. and gross darkness, gross dark - ness the

people, gross dark - ness the peo - ple : but the

f.

cres.

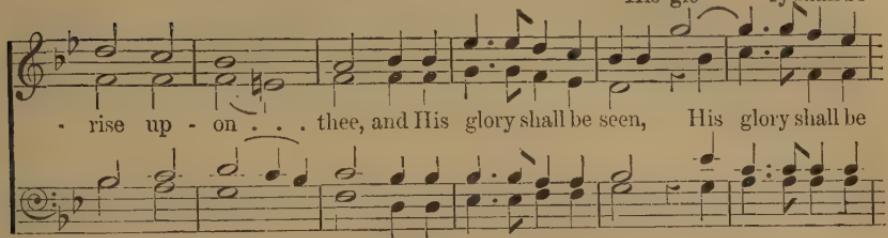
Lord shall a - rise, the Lord shall a - rise, the Lord shall a -

f

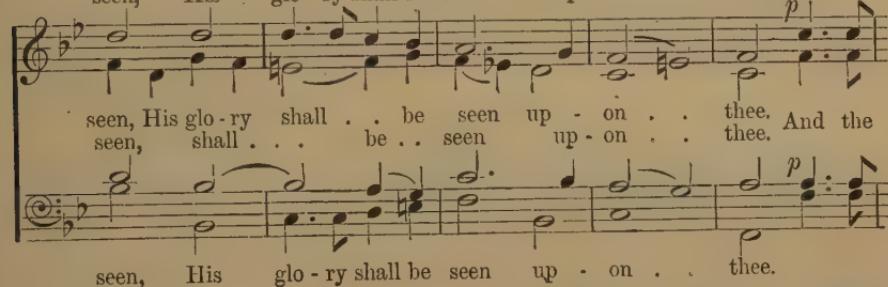
ARISE, SHINE, FOR THY LIGHT IS COME.

[No. 87.]

His glo - ry shall be

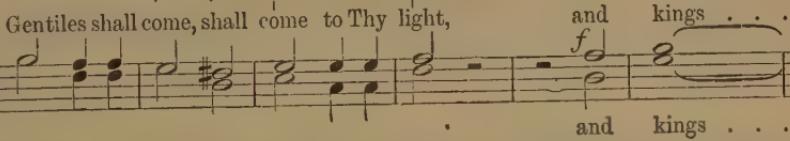
rise up - on . . . thee, and His glory shall be seen, His glory shall be


seen, His glo - ry shall be seen up - on . . . thee.

seen, His glo - ry shall be seen up - on . . . thee. And the
 seen, shall . . . be . . . seen up - on . . . thee.


seen, His glo - ry shall be seen up - on . . . thee.

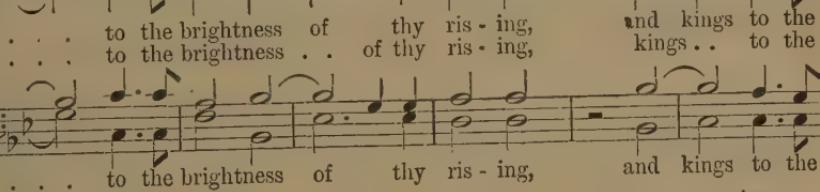
and kings . . . to the

Gentiles shall come, shall come to Thy light, and kings . . .


and kings . . .

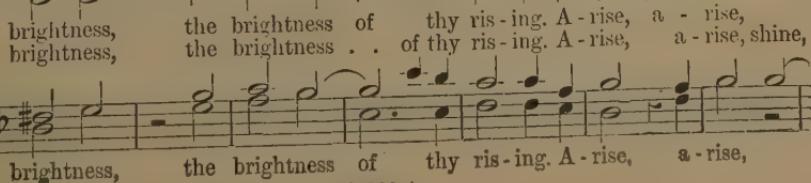
bright - ness . . . of thy ris - ing, and kings . . . to the

: . . to the brightness of thy ris - ing, and kings to the
 : . . to the brightness . . . of thy ris - ing, and kings . . . to the
 : . . to the brightness of thy ris - ing, and kings to the



brightness, the bright - ness . . . of thy ris - ing. A - rise, a - rise,

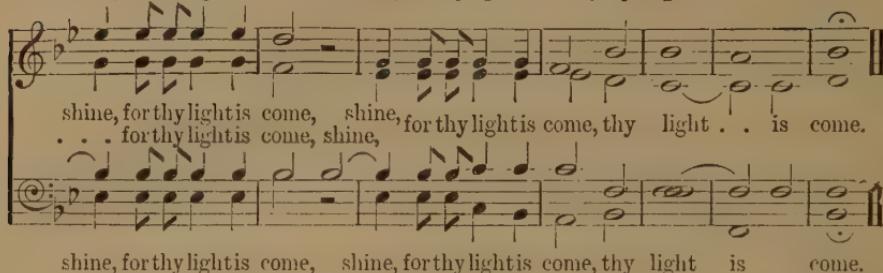
brightness, the brightness of thy ris - ing. A - rise, a - rise,
 brightness, the brightness . . . of thy ris - ing. A - rise, a - rise, shine,
 brightness, the brightness of thy ris - ing. A - rise, a - rise,



No. 87.]

ARISE, SHINE, FOR THY LIGHT IS COME.

shine, forthly light is come, shine, forthly light is come, thy light is come.



88 Arise, shine, for thy light is come.

Isaiah lx. 1, 19.

Bold and spirited. (♩ = 116.)

E. J. HOPKINS

A - rise, shine, for thy light is come, and the glory of the
Lord, the glo - ry of the Lord, the glo - ry of the Lord, is
ris - en up - on thee, a -rise, shine, for thy light is come, and the
glo - ry of the Lord, the glo - ry of the Lord is ris - . . .

- en.. up - on thee, the glo - ry of the Lord, the
 glo - ry of the Lord is ris - en, is ris - en up -
 on thee. The sun shall be no more thy
 shall be .. no more thy light by
 light by day, shall be no more, no more thy light by
 shall be .. no more thy light by
 day;
 day; neither, nei - ther for bright - ness shall the moon give
 day;

light un - to thee, give light un - to thee: but the Lord, the
 Lord shall be un - to thee an ev - er-last-ing light, an
 an ev - er-last-ing
 ev - er-last-ing light, shall be un - to thee an .. ev - er-last-ing
 .. un - to thee, a ..

light, *Joyfully.*

light, but the Lord shall be un - to thee an
 light,
 ev - er - last-ing light, and thy God thy glo - ry. . . .

rall.

rall.

In all their affliction.

Isaiah lxiii. 9.

W. J. HUTCHINS.

*Adagio.**cres.*

In all their af - flic - tion He was af - flict - ed,

and the an - gel of His presence saved them: in His love and in His

pi - ty He re-deem-ed them, Here-deem-ed them; and He bare them, and He

cres.

dim.

and car - ried them all the days of old, and He bare them, and

cres.

bare them, carried them all the days of old, bare them,

car - ried them, *rall.*

dim.

carried them, He car - ried them all the days of old, all the days of old.

f

dim.

rall.

Isaiah lxiii. 16 ; John iv. 23.

J. BARNBY.

Not too slow. (d = 100.)

Thou, O Lord, art our Fa - ther, Thou, Thou art our Fa - ther;

our Re - deem-er from ev - er - last - ing is . . . Thy name.

Thou, O Lord, art our Fa - ther, . . . Thou art . . . our

Thou, O Lord,

Fa - ther; our Re-deem - er from ev - er - last - ing, our Re -

- deem-er from ev - er - last - ing is . . . is Thy name, . . . is

8: *p* Thy name. The hour cometh, and now is, the

8: *Sw. p* hour cometh, and now is, when the true worshippers shall

cres. *p* worship the Father in spir-it and in truth, in spir-it

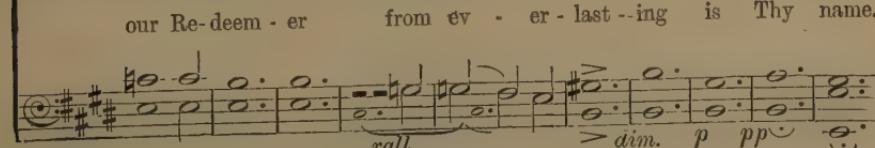
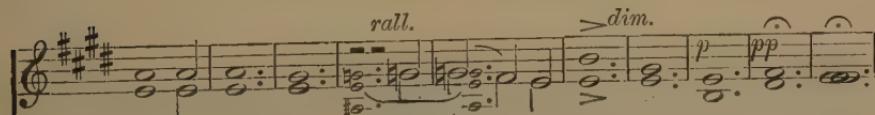
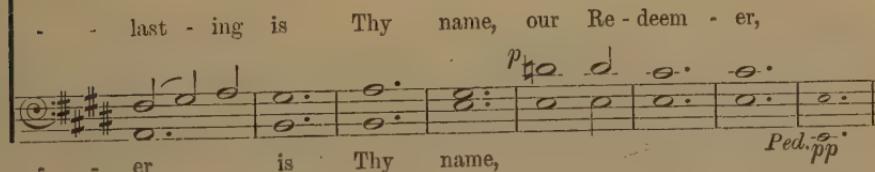
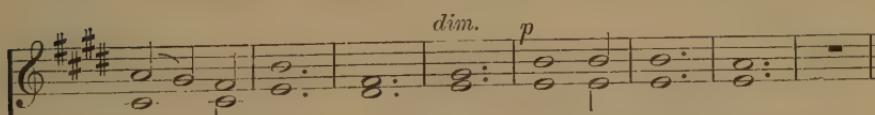
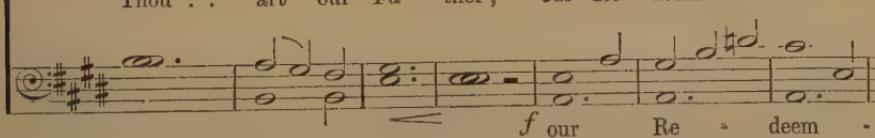
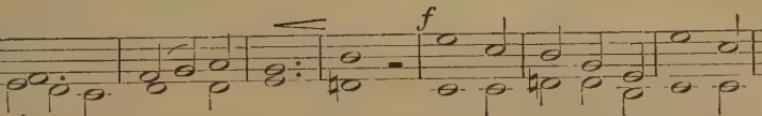
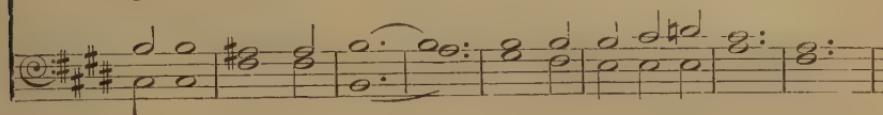
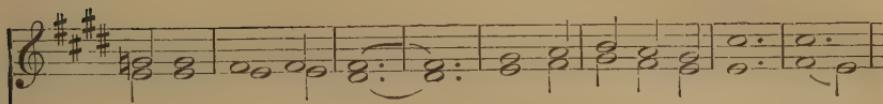
and in truth, the hour cometh, and now is, the hour

cres.

cometh, and now is, when the true worshippers shall

dim.

worship the Father in spir - it and in truth, in



Lamentations iii. 22, 23 ; Psalms lxviii. 19 ; xxxvi. 10.

J. Boota

Larghetto.

It is of the Lord's mercies that we are not con - sum - ed, be -
cause His compassions fail not. They are new ev - ery morn - ing,
great is Thy faith - ful - ness. Blessed, blessed, bless - ed be the
Lord, . . . who dai - ly load - eth us with His ben - e - fits,
e - ven the God, the God of our sal - va - tion, e - ven the God, the

Andante.

cres.

mf

cres.

mf

God of our sal - va - tion.

Sw.

pp

O con - tinue Thy lov - ing - kindness, Thy lov - ing -

mf

- kindness un-to them that know Thee; and Thy righteousness to the

ff

upright in heart, and Thy righteousness to the upright in heart. A - men.

pp rall.

molto rit.

pp rall.

molto rit.

Lamentations iii. 24—26.

E. J. HOPKINS.

Moderato. (♩ = 72.)

The Lord is my por - tion, saith my soul; . . . therefore will I

hope, will I hope in Him. The Lord.. is good unto them.. that

wait for Him, to the soul.. that seeketh Him, that seek - eth Him, the

Lord is good unto them.. that wait for Him, to the soul that

A little quicker.

seeketh Him, that seek - eth Him. It is good that a man should both

THE LORD IS MY PORTION.

No. 92

A musical score for two voices in G major. The top voice has a treble clef and the bottom voice has a bass clef. The key signature changes to A major (no sharps or flats) at the beginning of the section. The lyrics are: "hope and qui - et - ly wait, should qui - et - ly wait for the sal -". The music consists of two staves of five measures each, with a repeat sign and a double bar line indicating a return to the original key.

A musical score page from 'The Lord's Prayer' by J.S. Bach. The page shows the beginning of the 'Our Father' section. The key signature is G major (one sharp). The vocal parts include soprano, alto, tenor, bass, and basso continuo. The basso continuo part is written below the bass staff, with a bassoon and cello line above it. The music consists of two systems of four measures each. The lyrics 'Our Father which art in heaven' are written below the notes.

A musical score for two voices. The top voice is in soprano C major (G clef) and the bottom voice is in alto F major (C clef). The music consists of two staves of five measures each. The lyrics are: "wait,.. and qui - et- ly wait for the sal - vation of the Lord, should". The vocal parts are supported by a harmonic basso continuo line at the bottom.

A musical score for two voices. The top voice starts with a dynamic of 'dim.' followed by a sustained note. The bottom voice begins with 'dim.'. The music consists of two staves of four measures each. The first measure of the top voice ends with a fermata over the eighth note. The second measure of the top voice has a dynamic of 'rall.'. The third measure of the top voice has a dynamic of 'Original time.' The fourth measure of the top voice ends with a fermata over the eighth note. The first measure of the bottom voice ends with a fermata over the eighth note. The second measure of the bottom voice has a dynamic of 'rall.'. The third measure of the bottom voice ends with a fermata over the eighth note. The fourth measure of the bottom voice ends with a fermata over the eighth note.

A musical score for two voices. The top voice is in G major (G clef) and the bottom voice is in C major (C clef). The lyrics "Lord is my por - tion, saith my soul; therefore will I" are written below the notes. The score includes dynamic markings "cres." at the end of the first line and the beginning of the second line.

Musical score for "The Lord is My Portion." The music is in common time, key signature of two sharps. The vocal line consists of two staves. The first staff begins with a forte dynamic (f). The second staff begins with a piano dynamic (p) and includes a rallentando (rall.) instruction. The lyrics are: "hope, will I hope . . . in Him, . . . therefore will I hope, will I hope . . . in . . . Him, will I hope in Him, will I hope in Him." The score concludes with a rallentando (rall.) instruction.

93

They that be wise.

Daniel xii. 3.

Firmly, and not too slow. (d = 60).

J. M. BELL.

Musical score for "They that be wise." The music is in common time, key signature of one flat. The vocal line consists of three staves. The first staff begins with a piano dynamic (p) and includes a mezzo-forte dynamic (mf) instruction. The lyrics are: "They that be wise shall shine as the brightness, shine as the brightness of the fir - ma - ment; they that be wise, they that be wise . . . shall shine as the brightness of the fir - ma - ment, shine as the brightness of the". The score concludes with a forte dynamic (f).

THEY THAT BE WISE.

[No. 93.]

fir - ma - ment; and they that turn ma - ny, turn ma - ny to
 righteousness, and they that turn ma - ny, turn ma - ny to
Rather faster. (D = 96.)
 righteousness as the stars for ev - er and ev - er, the
 stars for ev - er and ev - er, as the stars for... ev - er and
 ev - er, the stars for ev - er and ev - er, for
 ev - er and ev - er, for ev - er and ev - er.

(245)

Hosea vi. 1; Isaiah lv. 7; Psalm cxvi. 1-5.

W. JACKSON.

Slowly and expressively.

Come, and let us re - turn .. un - to .. the Lord, and
 He will have mer - cy, have mer - cy up - on us; and to our
 have mer - cy up - on us; *cres.*
rit.
 God, for He will a - bund - ant - ly par - don.
rit.

SOPRANOS. A little faster.

I love the Lord, be-cause He hath heard my voice, and my suppli -
A little faster.

- ca - tions. Be-cause He hath in - clin - ed His ear un - to me, ..

COME, AND LET US RETURN.

[No. 94.]

therefore will I call . . . up - on Him as long as I live, will

call . . . up - on Him as long as I live.

ALL VOICES IN UNISON. *alla recit.*

The sorrows of death

com-pass'd me, the pains of hell gat hold up - on me: I found

dim.

cres - cen - do. rit. > > > :

trouble and sorrow. Then called I upon the name of the Lord.

yea, our

Gracious is the Lord, gracious and right-eous; yea, our
yea, our

God is mer - ci - ful.

God is mer - ci - ful. Who is like un - to the
God is mer - ci - ful.

Tempo 1mo.

Lord our God? Come, and let us re - turn un - to.. the

mf

Lord, and He will have mercy, have mercy up - on us;
and He will have mercy up - on us;

cres - cen - do. *dim. erit.*

and to our God, for He will a - bundantly par - don.
cres - cen - do. *dim. erit.*

cres - cen - do. *dim. erit.*

a tempo.

pp

Come, and let us re - turn un - to the Lord. A - men, A - men.

pp *a tempo.*

p — =

95 Rend your heart, and not your garments.

Joel ii. 13.

J. B. CALKIN.

Rend your heart, and not your garments, and turn un - to . . . the

Lord your God: for He is gra - cious, gra - cious and mer - ci - ful,
for He is gra - cious and mer - ci - ful,

and re - pent . . . eth
slow to an - ger, and of great kind - ness, and re - pent - eth

Him . . . of the e - vil, cres.
Him . . . of the e - vil, and re - pent . . . eth Him, . . .

and . . . re - pent - eth Him of the e - - vil.

Micah vii. 18.

W. HATELY.

Moderato.

Who is a God like un - to Thee, who is a God like un - to

Thee, that par - doneth in - i - qui-ty, that par-doneth in - i - qui-ty, and

passeth by the transgression of the remnant of His her - it-age, and

passeth by the transgression of the remnant of His her - it-age?

Who is a God like un - to Thee? He re-taineth not His an - ger for

be-cause He de · dolce.

ev - er, He retaineth not His an-ger for ev - er, be -

light- eth in mer - cy, be-cause He de-light - eth in mer - cy, in

- cause He de-light - eth in mer - cy, be-cause He de-light - eth in

mer - cy, mer - cy, be - cause He de - light - eth, de - light - eth in mer - cy, be -

- cause He de - light - eth in mer - cy, de-light - eth in mer - cy.

f *Tempo primo.*

Who is a God like un - to Thee? Who is a God like un - to Thee?

The Lord is good.

Nahum i. 7

First time QUARTET, second time CHORUS.

J. BELL.

Moderato. ($\text{d} = 80$.)

mf

The Lord is good, the Lord is good, a strong - hold, a

rall. e dim.

strong - hold in the day .. of trou - ble, in the

rall. e dim.

The Lord is good, the Lord is good, a
a tempo.

day of trou - ble. a strong - hold, the

strong - hold,

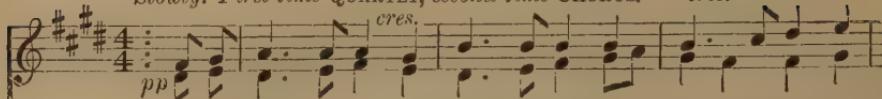
Lord is good, a strong - hold, a strong - hold, a strong - hold in the

the Lord is good,

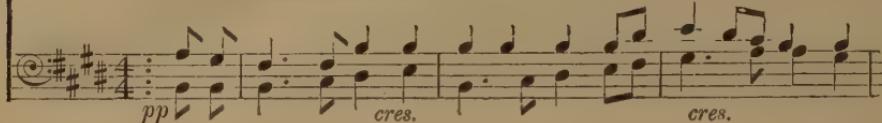
rall. e dim.

day of trou - ble, the day .. of trou - ble.

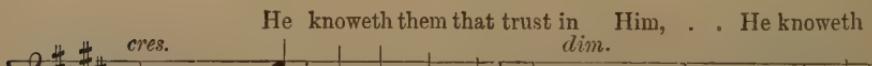
rall. e dim.

*Slowly. First time QUARTET, second time CHORUS.**cres.*

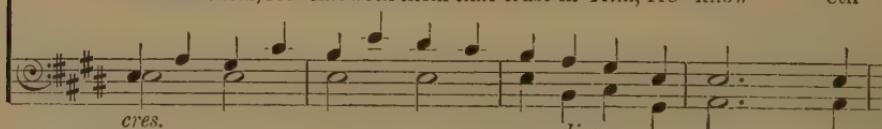
And He knoweth them that trust in Him, He knoweth them that



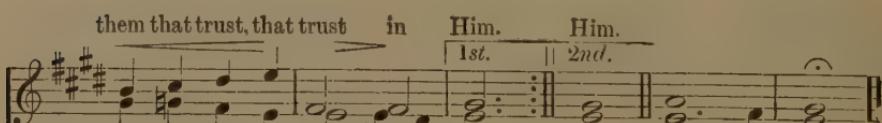
trust in Him, He knoweth them that trust in Him, He knoweth,



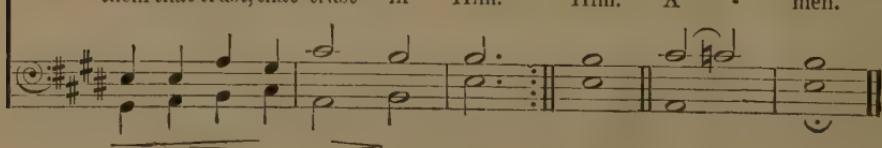
knoweth them, He knoweth them that trust in Him, He know - eth



know - eth them that trust in Him,

them that trust, that trust in Him. Him.

1st. || 2nd.



Habakkuk ii. 20.

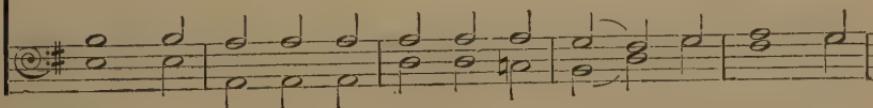
Slowly.

mp

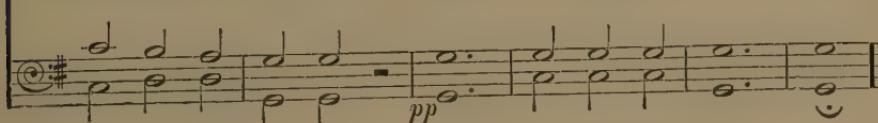
The Lord is in . . . His ho - ly tem - ple, the

Lord is in . . . His ho - ly tem - ple: let all the

earth keep. si - lence be - fore Him, let all . . . the earth keep



si - lence be - fore Him, keep si - lence be - fore Him.



Zephaniah iii. 14, 15.

H. E. BUTTON.

Allegro.

The musical score consists of four staves of music. The first three staves are in common time (indicated by a 'C') and the fourth staff is in 2/4 time (indicated by a '2'). The key signature is one flat. The vocal parts are written in soprano, alto, tenor, and bass clefs. The lyrics are integrated into the musical lines, with some words appearing above the staff and others below. The vocal parts are separated by vertical bar lines. The music features various dynamics such as *f* (forte), *mf* (mezzo-forte), and *p* (piano). The tempo is marked as *Allegro*.

Sing, sing, O daughter of Zi-on; shout, shout, O Is-ra-el;

sing, sing, O daughter of Zi-on; be glad and re-joice with all . . . the

be glad and re-joice, be glad and re-joice with all . . . the

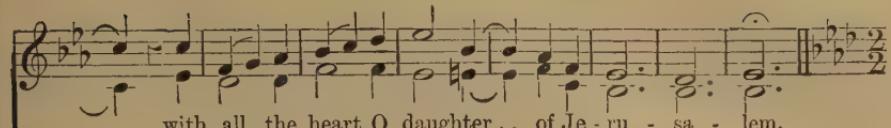
be glad and re-joice, be glad and re-joice, O
heart, be glad and re-joice, be glad and re-joice with all . . . the

be glad, re-joice, be glad, re-joice with all the
heart,

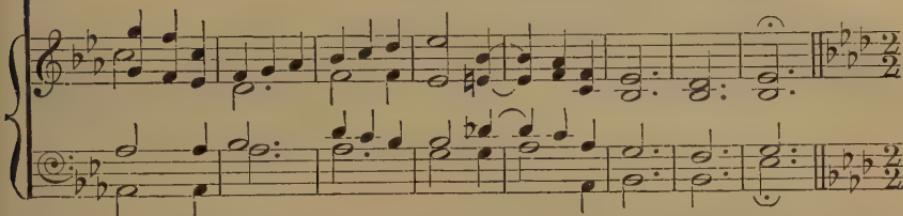
daughter, O daughter of Je-ru-salem, be glad, . . . re-joice . . .
heart,

SING, O DAUGHTER OF ZION.

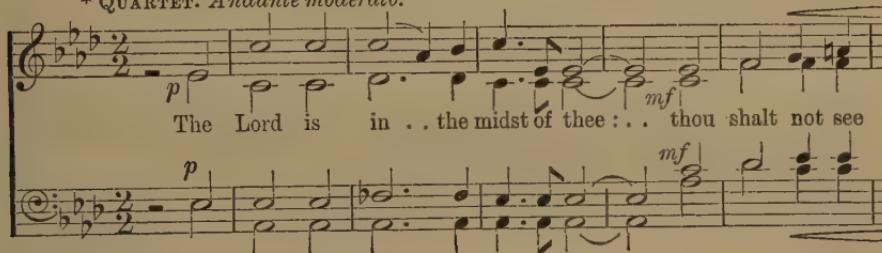
[No. 99.]



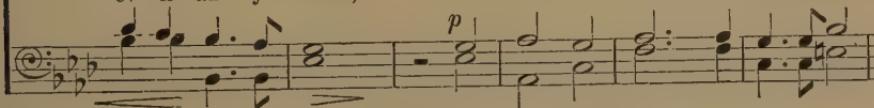
O daughter of Je - ru - sa - lem.



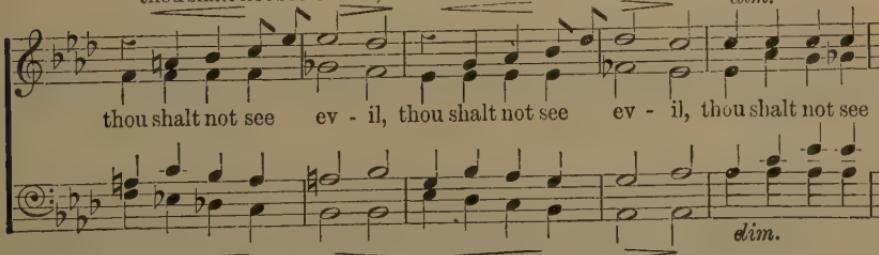
* QUARTET. *Andante moderato.*



ev - il an - y more, the Lord is in... the midst of thee:



thou shalt not see ev - il, thou shalt not see ev - il, dim.



* If possible, this movement should be sung unaccompanied.

ev - il an - y more, the Lord, . . . the

Lord, . . . the Lord is in the midst, in the midst of thee.

CHORUS. *Tempo 1mo. (Allegro).*

Sing, sing, O daughter of Zi-on; shout, shout, O Is - ra -

-el; sing, sing, O daughter of Zi-on; be glad and re -

be glad and rejoice, be
rejoice with all . . . the heart, be glad and rejoice, be
rejoice, be glad and rejoice, be
glad, rejoice, be

SING, O DAUGHTER OF ZION.

[No. 99.]

glad and re - joice with all . . . the heart,

-joice, be glad and re - joice, O daughter, O daughter of Je -

glad, re - joice with all the heart,

-ru - sa - lem, be glad, . . . re - joice . . . with

all . . . the heart, O daugh - ter . . . of Je - ru - sa - lem.

O daugh - ter of Je - ru - sa - lem.

Rejoice greatly.

Zechariah ix. 9; Matthew xxi. 9;
Malachi iii. 2; Psalm xx. 9.

H. H. WOODWARD.

Allegro. ($\text{d} = 108.$)

The musical score consists of four staves of music in common time, key signature of three sharps, and dynamic markings such as *f*, *p*, and *sw.*

Lyrics:

- Re - joice greatly, O . . . daughter of Zi - on : be -
- hold, thy King cometh un - to thee,.. re - joice, re -
- joice, be - hold, thy King cometh un - to thee: He is

REJOICE GREATLY.

[No. 106.]

just, and having sal - va - tion, He is just, and having sal -

cres. just, and having sal -

p

cres.

add Oboe.

va - tion. Ho - san - na to the Son of Da - vid:

cres.

f Gt.

Blessed is He that cometh in the name.. of the Lord. . . .

Slower.

Slower.

No. 100.]

REJOICE GREATLY.

QUARTET. Slow. ($\text{d} = 69.$)

But who may a - bide the day of His com - ing? and
But who may a - bide His com - ing?
CHORUS.
Largo. ($\text{d} = 60.$)
who shall stand when He .. ap - pear - eth? Save, Lord, and
hear us, O King of Heaven, when we call up - on .. Thee.

101 From the rising of the sun.

Malachi i. 11.

Moderato.

F. A. G. OUSELEY.

From the ris-ing of the sun un - to the going down of the
My name shall be great, shall be great a - mong .. the Gen -
same My name shall be great
My name shall be great, shall be great a - mong the Gen -
My name shall be great a - mong the Gen -

FROM THE RISING OF THE SUN.

[No. 101.]

• tiles; *mf*

• tiles; and in ev' - - ry place, and in ev' - - ry
 tiles;

un - to . . . My

place in - cense shall be of - fer'd up un - to . . . My

un - to . . . My

name:

name: for My name shall be great a - mong . . . the

name: for My name shall be great a - mong the . . .

heathen, for My name shall be great a - mong the hea -

heathen,

then, thus saith the Lord, thus saith the Lord.
 thus saith the Lord, thus saith the Lord.

mf

From the ris - ing of the sun un - to the going down of the

mf

My name shall be great, shall be great a - mong . . .

f

same My name shall be great, shall be great a . . .

f

My name shall be great a -

... the Gen - tiles;

-mong the Gen - tiles; and in ev' - ry place, and in

-mong the Gen - tiles;

ev' - ry place in - cense shall be of - fer'd up un - to . . .

to . . . My name, thus . . . saith the Lord.

to . . . My name, thus . . . saith the Lord.

to . . . My name, thus . . . saith the Lord.

to . . . My name, thus . . . saith the Lord.

Consider the lilies.

Matthew vi. 28, 29.

H. G. TREMBATH.

Andante.

Con - sider the lil - ies of the field, how they grow; they toil not, they
cres. toil not, neither do . . . they spin,
dim. con - sider the lil - ies, con - sider the
dim. neither do they spin, . . .

lil - ies of the field, how they grow; they toil not, they toil not, neither
cres.

and yet I say unto you,
Con moto. do . . . they spin: and yet . . . I say un-to you, That even
mf and yet . . . I say . . . un-to you,
Con moto. and yet . . . I . . . say un-to you,

Sol - o-mon in all his glo - ry, ev - en Sol - o-mon in all his

CONSIDER THE LILIES.

dim. Slowly.
these. . . . mp

glory was not arrayed like one of these. Con - sider the lil - ies, con -

dim. > e . . . rit. > dim. these. . . . Slowly. mp

Tempo 1mo. cres. dim.
- sid - er the lil - ies of the field, how they grow ; they toil not, they

cres. dim. >

toil not, neither do . . . they spin : yet Sol - omon in all his glo - ry was not ar -

cres. molto. f con moto.
> cres. molto. f con moto.

rit. . . e . . . dim.
- rayed like one of these, Sol - omon in all his glo - ry was not ar -
> rit . . . e . . . dim.

. . . molto. Adagio. pp
- rayed like one of these. Con - sid - er the lil - ies, con-sid - - er.
molto. p Adagio. pp

103 I came not to call the righteous.

Matthew ix. 13; Luke xv. 10; 1 Timothy i. 15.

C. VINCENT.

Andante. (♩ = 63.)

p e legato.

TENOR SOLO, OR ALL THE SOPRANOS.

I came not to call the right - eous, I

came not to call the right - eous, but sin - ners to re -

- pent - ance, but sin - ners to re - pent - ance, I

rit.

came not to call the right - eous, but sin - - ners to re -

rit.

-

- pent - ance.

a tempo.

rit.

QUARTET, OR SEMI-CHORUS.

There is joy in the presence of the an - gels of God over -

p

CHORUS.

one sin - ner that re - pent - eth, There is joy in the presence of the

p

I CAME NOT TO CALL THE RIGHTEOUS.

[No. 103.]

Musical score for the first section of the hymn. The music is in common time, key signature is one flat. The vocal line consists of two staves: soprano and alto. The soprano staff has a basso continuo staff below it. The lyrics are: "an - gels of God, there is joy, Sw. there is joy, there is joy in the". The dynamic is marked *mf*.

Continuation of the musical score. The lyrics are: "ov - er one sin - ner that re - pent - presence of the an - gels of God ov - er one sin - ner that re - pent - ov - er one sin - ner that re - pent -". The dynamic is marked *mp* and *mf*.

Continuation of the musical score. The lyrics are: "eth, . . . that re - pent - - eth. Allegro maestoso. (♩ = 112.) eth, over one sin - ner that re-penteth. Faith - ful, faith - ful eth, . . . that re - pent - - eth. f". The dynamic is marked *rall.* and *f*.

Continuation of the musical score. The lyrics are: "faithful is the say - ing, and worth - y, worth - y of all ac - cep -". The dynamic is marked *rall.*

Final section of the musical score. The lyrics are: "ta - tion, faith - ful, faith - ful, faithful is the say - ing, that". The dynamic is marked *rall.* and *f*.

No. 103.] *I CAME NOT TO CALL THE RIGHTEOUS.*

ALL THE VOICES IN UNISON.

*a tempo.**cres.*

Christ Je - sus, Christ Je - sus

a tempo.

cres.

came in - to the world to save : : sin - ners,

Christ Je - sus came in - to the

f

world to save .. sin - - - - ners.

rit. e dim.

rit. e dim.

I CAME NOT TO CALL THE RIGHTEOUS.

[No. 103.]

a tempo.

Faith - ful, faith - - ful, faith - ful is the

*f a tempo.**rall. al fine.*

say - - ing, and worth - y, and worth - y of

*rall. al fine.**rall. al fine.**molto rall.*

all ac - cep - ta - tion. A - men, A - men.

molto rall.

Matthew xi. 28, 29.

Slowly.

Arranged from GOUNOD by J. B. THOMSON.

Come un-to Me, come un-to Me, all ye that la-bour and

are heavy lad-en, and I will give, will give you rest, and

dim.

1 will give, will give you rest... Take My yoke up -

dim.

- on you, and learn of Me; for I am meek and low-ly in

heart: and ye shall find rest un-to your souls, ye shall find

COME UNTO ME.

[No. 104.]

dim.

O come, . . .
rest, ye shall find rest un - to your . . . souls. O
dim. p

. . . come un - to Me, O come, . . . come un - to
come, come un - to Me, O come, come un - to
Me, f and I will give you rest, and I will give you rest.
ritard.

105

Come unto Me.

Matthew xi. 28-30.

J. BOOTH.

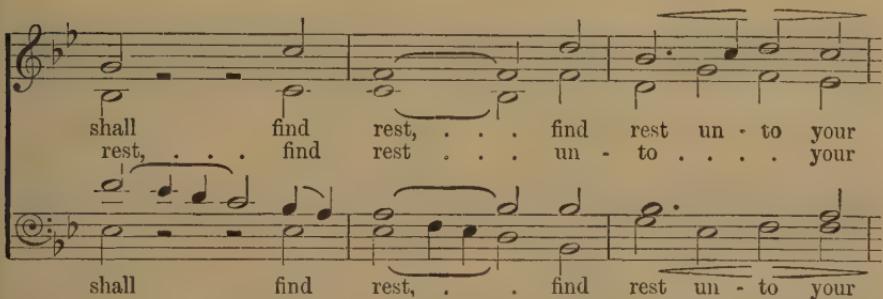
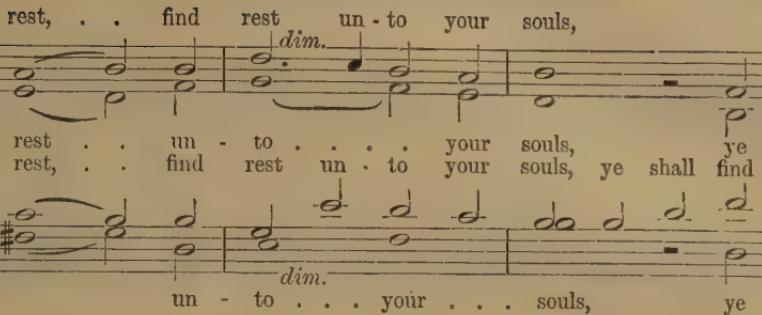
Largo. — > Andante con moto. < —
Come un - to Me, Come un - to Me, all ye that la - bour
and are heavy lad - en, are heavy lad - en, and I will give you

(273)

rest, rest, I will give you rest. Take My yoke up .
 pp sf mf
 on . . you, and learn of Me, learn . . of . . Me; for
 and learn of Me; ^pfor
 I am meek and low - ly,
 I am meek, for I am meek, for I am meek and low - ly, and
 I am meek and low - ly,
 low - ly in heart: and ye . . shall find rest . . un -
 and ye . . shall find
 to . . your . . souls, . . ye shall . . . find
 mf

COME UNTO ME.

[No. 105.]



For My yoke . . . is eas - y,

souls. For My yoke is eas - y, and My bur - den is
 souls.

light, for My yoke is eas - y, and My bur - den is ..

light, for My yoke is eas - y, and My bur - den is

light. Come un - to Me, come, come un - to Me.

light,

mf

106 Hosanna to the Son of David.

Matthew xxi. 9.

Allegro maestoso.

J. B. CALKIN.

Ho - san - na, Ho - san - na, Ho - san - na to the Son of

Da - vid, to the Son of Da - vid: Blessed is He that

com - eth, that cometh in the name of the Lord, in the name

of the Lord; . . . Ho - san - na, Ho - san - na, Ho -

san - na in the high - est. A - men. . .

Not too slowly.

Suf - fer the lit - tle chil - - dren to come un - to

Suf - fer the lit - tle chil - - dren to . . . come un - to.

Me, . . .

Me, . . . and for - bid them not, and for - bid them not: for of

such is the king-dom of God. . . . Suf - fer the lit - tle

chil - dren to come un - to Me: for of such is the

*cres.**cres.*

king - dom, the king - dom of God. Suf - fer the lit - tle

dim. Suf - fer the lit - tle

Suf - fer the lit - tle

chil - dren to come un - to Me, . . . and for - bid them not,

chil - dren to . . . come un - to Me, . . . and for - bid them not, and for -

rall.

bid them not: for of such is the king - dom of God.

rall.

108

Suffer the little children.

Mark x. 14, 15.

E. PROUT.

Moderately fast.

Suf - fer the lit - tle chil - dren to come un - to

Me, and for - bid . . . them not,

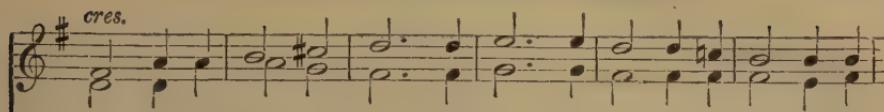
Suf - fer the lit - tle

Suf - fer the lit - tle chil - dren to come un - to

chil - dren, . . . the lit - tie chil - dren to come un - to

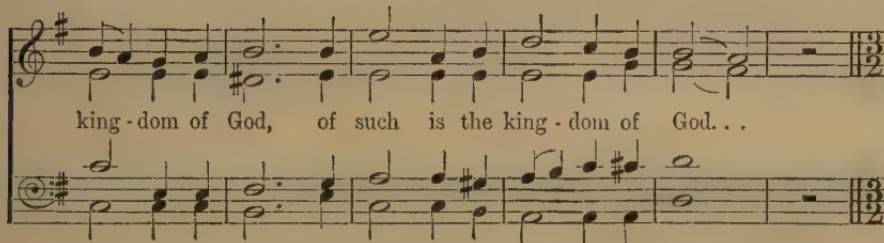
SUFFER THE LITTLE CHILDREN.

[No. 108]

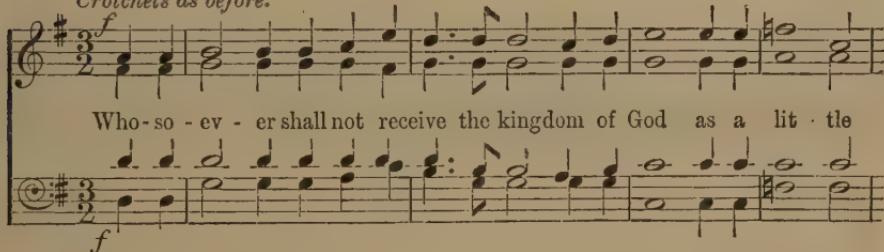


Me, and for - bid them not, for - bid them not: for of such is the

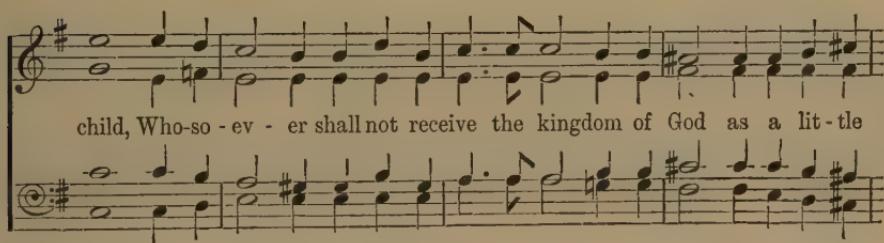
Me, and for - bid them not,
cres.



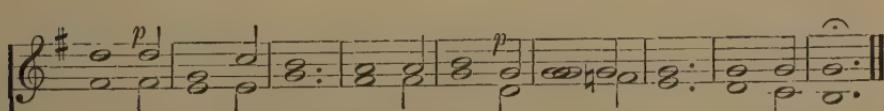
Crotchets as before.



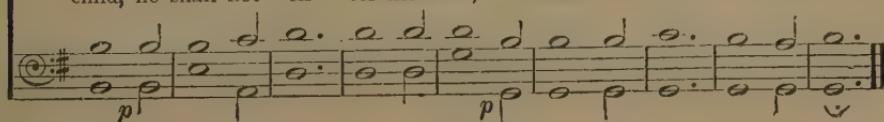
Who-so - ev - er shall not receive the kingdom of God as a lit - tle



child, Who-so - ev - er shall not receive the kingdom of God as a lit - tle



child, he shall not en - ter there-in, he shall not en - ter there-in.



109 My soul doth magnify the Lord.

(MAGNIFICAT.)

Luke i. 46—55.

ALL THE VOICES IN UNISON.

E. BUNNETT.

Allegro. ($\text{d} = 120$.)*f* My soul doth mag - ni - fy the Lord, and myAllegro. ($\text{d} = 120$.)*mf* Diaps. Gt. with Sw. coupd. add Prin.

spir-it hath re - joic - ed in God my .. Saviour. For He hath re -

-gard - ed the low - li - ness,.. the low - li - ness of His hand -

-maid - en. For behold, from hence - forth all gen - er -

MY SOUL DOETH MAGNIFY THE LORD.

[No. 109.]

a - tions shall call me .. blessed. For He that is might-y hath

mag-ni-fied me; .. and ho - ly, ho - - ly is His name.

The harmonized portions may be sung either with or without accompaniment.

And His mer - cy is on them that fear Him through -

-out . . . all gen - er - - a - - tions.

UNISON.

He hath shewed strength, shew-ed strength with His arm; He hath

scat - ter-ed the proud in the im-ag-in-a-tion

of . . . their hearts. He hath put down the might - y from their

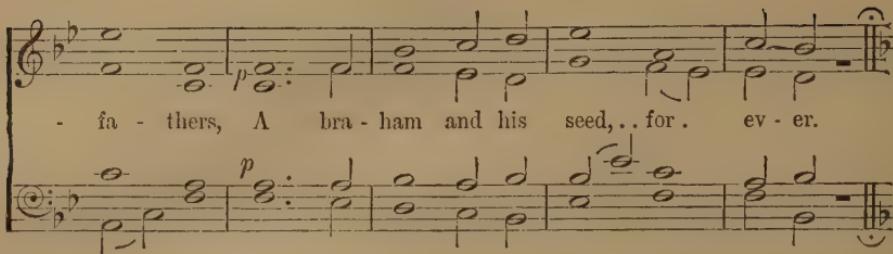
seat, . . . and hath . . . ex - alt - ed the hum - ble and

meek. He hath fill - ed the hun - gry with . . . good

things; and the rich He hath . . . sent emp - ty a - way.

He re - mem - b'ring His mer - cy hath holp - en His ser - vant

Is - ra - el; as He pro - mised to our fore -



UNISON.

The second system continues the unison setting. The top staff begins with a forte dynamic (f). The lyrics 'Glo - ry be to the Fa - ther, and to . . . the Son, . . and' are written below the notes. The music ends with a half note followed by a fermata.

The third system continues the unison setting. The lyrics 'to the Ho - ly Ghost; As it was in the be - gin - ning, is' are written below the notes. The music ends with a half note followed by a fermata.

The fourth system continues the unison setting. The lyrics 'now and ev - er shall be: world with-out end. A - men.' are written below the notes. The dynamics 'rall.' and 'pp' are indicated above the staff. The music ends with a half note followed by a fermata.

The fifth system continues the unison setting. The dynamics 'rall.' and 'pp' are indicated above the staff. The music ends with a half note followed by a fermata.

Allegro.

f

My soul doth mag - ni - fy the Lord, and my spir - it hath re -

Allegro. (d = 100.)

f

p

· joic - ed in God my Sa - viour. For He hath re -

p

p

· gard - ed the low - li - ness.. of His hand - maid - en.

mf For .. be - hold, from hence - forth all gen - er - ations shall call me

Slow.

bless - ed. For He that is might - y hath mag - ni - ed me; and

Slow.

Ped.

a tempo.

ho - ly . . . is . . . His name. And His mer - cy is on

a tempo.

them that fear Him, throughout all gen - er - a - tions. He hath shewed

strength, shewed strength with His arm : He hath scatter - ed the proud

in the im - ag - in - a - tion .. . of their hearts.

He hath put down .. the might - y from their seat, and

A musical score for four voices (SATB) in common time. The music consists of five staves of music with corresponding lyrics. The key signature changes throughout the piece, indicated by various sharps and flats. The vocal parts are: Soprano (S), Alto (A), Tenor (T), and Bass (B). The lyrics describe God's actions of compassion and salvation, including the elevation of the humble, feeding the hungry, sending the rich away, bringing mercy, and helping Israel. The music includes dynamic markings like *p*, *pp*, *mf*, and *cres*. The bass part contains many rests and sustained notes.

hath ex - alt - ed the humble and meek. He hath fill - ed the
 hun - gry, the hungry with good things; and the rich he hath sent
 emp - ty a - way. He re - mem - b'ring His mer - cy hath
 holpen His servant Is - ra-el; as He prom - ised to our fore -
 fa - thers, A - bra - ham and his seed, for ev - er.
 • cen - do. • cen - do.

MY SOUL DOTH MAGNIFY THE LORD.

(No. 110)

ff a tempo.

Glo - ry be to the Fa - ther, and to the Son, and

a tempo.

to the Ho ly Ghost; As it was in the be - gin - ning, is

Slower.

now, and ev - er shall be: world with-out end. A - men.

Slower.

(MAGNIFICAT.)

Luke i. 46—55.

Allegro.

ALL THE VOICES IN UNISON.

A. S. MARKS.

My soul .. doth

Allegro.

cres. dim.

mag - ni - fy the Lord, and my spir - it hath re - joic - ed in

cres. dim.

God .. my Sa-viour. For He hath re - gard - ed the low - li -

- ness, . . the low - li - ness of His hand - maid - en.

HARMONY:

f p.

For be - hold, from hence - forth all gen-er - a - tions shall

f

dim.

call . . . me bless - ed. For He that is might - y hath

ff

dim.

ff

dim.

rall.

mag - ni-fied me; and ho - ly is His name.

pp

rall.

pp

rall.

No. 111.)

MY SOUL DOTH MAGNIFY THE LORD.

VOICES IN UNISON.

a tempo.

And His mer - ey is on them... on them that...

fear Him, throughout all gen - er - a - tions.

Poco animato.

He hath shewed strength... with His arm; He hath

Poco animato.

scat - ter-ed the proud in the im - ag - in - a - tion

MY SOUL DOTH MAGNIFY THE LORD.

(No. 111.)

> *marcato.*

of their hearts. He hath put down the mighty from their

cres. *ff* *rall.* *Tempo 1mo.*

seat, and hath ex - alt - ed the hum - ble and meek. He hath
ff *rall.*

cres. *ff* *rall.* *Tempo 1mo.*

dolce. *dim.*

fill - ed the hun - gry with good things;.. and the
dolce. *dim.*

rich He hath . sent .. emp - ty a - way.

He re - mem - b'ring His mer - cy hath hol - pen His ser - vant

cres.

Is . ra - el; as He prom - is - ed to our fore - -

cres.

p

- fa - thers, A - bra - ham and his seed, ... for ev - er.

p *pp* *rall.*

VOICES IN UNISON.

Glo - ry be to the Fa-ther, and to the Son, and

f

Musical score for "My Soul doth magnify the Lord." The score consists of three systems of music. The first system starts with a treble clef, a key signature of one sharp, and common time. It contains lyrics: "to the Ho - ly Ghost; As it was in the be - gin - ning, is". The second system starts with a bass clef, a key signature of one sharp, and common time. It contains lyrics: "now, and ev - er shall be: world with - out end. A - men.". The third system starts with a treble clef, a key signature of one sharp, and common time. The music concludes with a final cadence.

112 **Blessed be the Lord God of Israel.**

Luke i. 68-79.

(BENEDICTUS.)

J. Goss.

With animation.

Musical score for "Blessed be the Lord God of Israel." The score consists of two systems of music. The first system starts with a treble clef, a key signature of two sharps, and common time. It contains lyrics: "Blessed be the Lord God of Israel, for He hath visited and re-deemed His". The second system starts with a treble clef, a key signature of two sharps, and common time. It is marked "Allegro. (♩ = 100.)" and "f Gt." (fortissimo grandioso). The music concludes with a final cadence.

A musical score for two voices (Soprano and Alto) and piano. The music is in common time, key signature is A major (three sharps). The vocal parts are in soprano and alto clefs, and the piano part is in bass clef. The score consists of five systems of music. The lyrics are as follows:

peo - ple; And hath rais - ed up a might-y sal - va - tion

for us, in the house of His ser - vant Da - - vid;

As He spake by the mouth of His ho - ly proph - ets, which have been since the

BLESSED BE THE LORD GOD OF ISRAEL.

No. 112.

world be - gan: That we should be sav - ed from our
 en - emies, and from the hands of all that hate . . . us ;
 To perform the mercy promised to our fore - fathers, and to re -

and from the hands of all that hate . . . us ;
rall. e dim.

rall. e dim.

Ch. (or Sw.)

member His ho - ly covenant; To perform the oath which He
 sware to our fore - fa - ther A - braham, that He . . . would
 give us, That we be-ing de - liv-er-ed out of the hand of our

BLESSED BE THE LORD GOD OF ISRAEL.

[No. 112.]

enemies might serve Him without fear, In ho . li - ness and

dim.

right-eous - ness be - fore Him, all the days of our life.

f

And thou, child, .. shalt be call-ed the prophet of the Highest :

Gt.

for thou shalt go before the face of the Lord . . . to pre -

pare His ways; To give knowledge of sal - va - tion un - to His

Ch. (or Sw.)

peo - ple, for the re - mis - sion of their sins, Through the ten - der

dim.

BLESSED BE THE LORD GOD OF ISRAEL.

[No. 112.]

rall.

mer-cy of our God; where-by the day-spring from on high hath

*rall.**cres.*

vis - it - ed us, To give light to them that sit in dark - ness,

Moderato.

and in the shad - ow . . . of death, and to guide our

and in the shad - ow of death,

and in the shad - ow . . . of death, *Moderato.**Gt. Diaps. Sw. coupled.*

No. 112.]

BLESSED BE THE LORD GOD OF ISRAEL.

feet . . . in - to the way . . . of peace.
mp

to guide our feet in - to the way . . . of peace.
mp

to guide our feet in - to the way . . . of peace.

With spirit.

Glo - ry be to the Fa - ther, and
f

With spirit. (d = 100.)

to the Son, . . . and to the

BLESSED BE THE LORD GOD OF ISRAEL.

[No. 112.]

Ho . . . ly Ghost; As it was in the be .

gin · ning, . . . is now, and ev · er shall be: world

with - out end. A - - men.

113 Blessed be the Lord God of Israel.

Luke i. 68—79.

(BENEDICTUS.)

*Allegro moderato.*ALL THE VOICES IN UNISON. *cres* - - - -A. W. MARCHANT.
cen - -

Bless-ed be the Lord God of Is-ra-el, for He hath

*Allegro moderato.**cres* - - - -*cen* - -

vis-it-ed and re-deem-ed His peo-ple; And hath rais-ed up a

do . . .*sempre* . . .*al* . . .

might-y sal-va-tion for us, in the house of His ser-vant Da-

vid; As He spoke by the mouth of His ho-ly

cres.

BLESSED BE THE LORD GOD OF ISRAEL.

(No. 113)

prophets, which have been since the world be - gan: . . . That

cres.

we should be sav - ed from our en - e - nies, and from the

cres. d

cres.

hands of all that hate . . . us; To per - form the mer - cy

prom - is - ed to our fore - fa - thers, and to re - mem - ber His
 ho - ly cov - en - ant; To per-form the oath which He sware to our fore-
 fa - ther A - braham, that He would give . . . us, . .

BLESSED BE THE LORD GOD OF ISRAEL. [No. 113.]

The musical score consists of six staves of handwritten music for organ or piano. The key signature is B-flat major (two flats). The time signature varies between common time and 3/4.

Staff 1: Dynamics include *mf*, crescendo (*cres.*), and a bracketed section marked 3. The lyrics begin with "That we be-ing de-liv-er-ed out of the hand of our".

Staff 2: Dynamics include *mf* and crescendo (*cres.*). The lyrics continue with "en-en-mies might serve Him with-out . . . fear, In ho-line-ness and".

Staff 3: Dynamics include *f*, *p*, and a bracketed section marked *Slower.* The lyrics continue with "righteous-ness be-fore . . . Him, all the days . . . of our".

Staff 4: Dynamics include *f* and *Without Organ.*

Staff 5: Dynamics include *pp*.

Staff 6: Dynamics include *pp*.

Tempo 1mo.

life. . . And thou, child, shalt be call - ed the prophet of the

ff

life.

Tempo 1mo.

High - est: for thou shalt go be-fore the face . . . of the

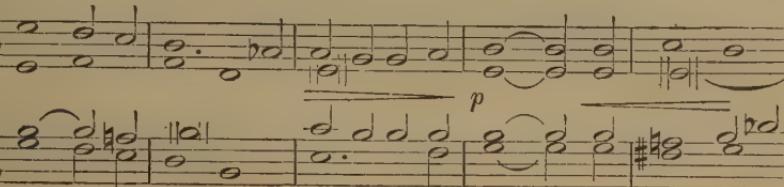
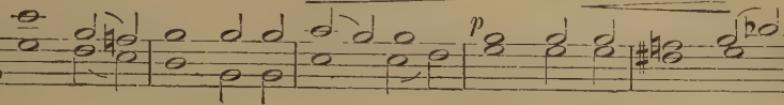
Lord to pre - pare His ways; . . . To give knowledge of sal -

mf

BLESSED BE THE LORD GOD OF ISRAEL.

[No. 113.]

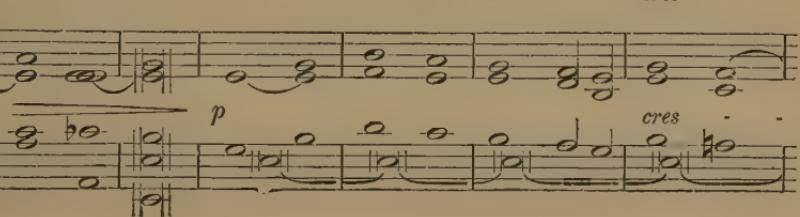
- va . tion . . un - to His peo - ple, . . for the re - mis - sion



of their sins, Through the ten - der mer - cy of our God ; . . where-

cres

cres



cen do . . . sempre . . .

by the day - spring from . . on high, . . where - by the

cen do . . . sempre . . .

cen do . . . sempre . . .

BLESSED BE THE LORD GOD OF ISRAEL.

[No. 113]

and in the shad - ow of death, . . .

*pp**morendo. ppp**a tempo.* and to guide our feet in - to the way . . . of peace.

and to guide our feet in - to the way of peace.

*a tempo.**a tempo. Without Organ.**Organ.**Without Ped.**Allegro moderato.*

Glo - ry be to the Fa - ther, and.. to the

*Allegro moderato.**Ped.*

Son, and to the Ho - ly Ghost; As it was in the be -

- gin - ning, is now, and ev - er shall be: world with - out . .

rall.

end. A - men, A - men, A - men.

rall.

rall.

114 Behold, I bring you good tidings.

Luke ii. 10, 11.

J. Goss.

Allegro. (d = 104.)

Behold, behold, I bring you good tidings, I bring you good
tidings of great joy, . . . which shall be to all people.
Be - hold, . . . I bring you good tid - ings, I
Be - hold, I bring you good tidings, I bring you good tidings of
bring you good tidings, I bring you good tidings, I bring you good tidings of
great . . . joy, I bring you good tidings of great
great . . . joy,
great joy, I bring you good tidings, I bring you good tidings of
great joy, which shall be, shall be to all people, all peo
joy, which shall be to all people, all peo
joy,

ple.

TENORS AND BASSES. *f*.

For un - to you is born this day . . . in the

ci - ty of David a Sav - iour, which is Christ the Lord, For

un - to you is born this day . . . in the ci - ty of

un - to you.. is born this day in the ci - ty, the ci - ty of

un - to you.. is born this day in the ci - ty, the ci - ty of

BEHOLD, I BRING YOU GOOD TIDINGS.

[No. 114.]

David a Sav - iour, a Sav - iour, a
which is Christ, a Sav - iour, which is Christ,

Saviour, which is Christ, a Sav - iour, which is Christ the
which is Christ, a Sav - iour, which is Christ,

which is Christ the Lord.

Lord, is Christ the Lord.
which is Christ the Lord.
is Christ the Lord.

f Behold, I bring you good tidings, I bring you good tidings of

For un - to

great joy, which shall be to all peo-ple. For un - to
 you is born this day, this day in the ci - ty of Da - -
 you is born this day in the ci - ty, the ci - ty of Da - -
 For un - to you is born this
 - vid, For un - to you is born this day in the
 - vid, For un - to you is born this day in the ci - ty, the
 day, For un - to you is born this day in the ci - ty, the
 ci - ty of Da - vid a Sav - iour, which is Christ, . . . a
 Christ, a

Piu lento.

Saviour, which is Christ . . . the . . . Lord . . .

115 Let us now go even unto Bethlehem.

Luke ii. 15, 10, 11.

Andante.

Quasi recit.

J. L. HATTON.

Let us now go ev - en un - to Beth - lehem, and

Andante.

p e sostenuto.

a tempo.

see this thing which is come to pass, which the Lord hath made known, which the
which the Lord hath made

a tempo.

Lord hath made known, which the Lord hath made known, which the Lord hath made known,

No. 115.] *LET US NOW GO EVEN UNTO BETHLEHEM.*

A musical score for two voices and piano. The vocal parts are in soprano and alto clefs, and the piano part is in bass clef. The score consists of six systems of music. The first system starts with a piano dynamic. The second system begins with a vocal entry: "made known un - to us." The third system features a trumpet-like sound with the label "Trumpet." The fourth system continues the vocal line. The fifth system begins with a piano dynamic and includes a tempo change to Allegro moderato. The sixth system concludes with another tempo change to Allegro moderato.

made known un - to us.

Trumpet.

Allegro moderato.

Allegro moderato.

LET US NOW GO EVEN UNTO BETHLEHEM.

[No. 115.]

good

Fear not, fear not : for, be - hold, I bring you good tid - ings,

good

tid - - ings of great joy,

bring good tid - ings of . . . great joy, for, be -

bring good tid - ings of great joy, for, be -

tid - - ings, bring good tid - ings of great joy,

- hold, for, be - hold, for, be - hold, I bring you good tid - ings

(319)

No. 115.] LET US NOW GO EVEN UNTO BETHLEHEM.

Musical score for organ and trumpet, page 115. The score consists of two systems of music. The first system begins with a treble clef, a key signature of one flat, and a common time signature. It features a soprano part (organ) and a basso continuo part (organ). The soprano part has lyrics: "of great joy." The basso continuo part includes a dynamic instruction "p." and a tempo instruction "Without Pedal." A trumpet part is introduced with the instruction "Trumpet." The second system begins with a treble clef, a key signature of one flat, and a common time signature. It features a soprano part (organ) and a basso continuo part (organ). The soprano part has lyrics: "For un-to you is born this day in the ci-ty of Da-vid." The basso continuo part includes a dynamic instruction "Ped." and a tempo instruction "Without Pedal." The trumpet part is mentioned again with the instruction "(Trump.)". The score concludes with a treble clef, a key signature of one flat, and a common time signature. It features a soprano part (organ) and a basso continuo part (organ). The soprano part has lyrics: "a Sav - iour." The basso continuo part includes a dynamic instruction "pp" and a tempo instruction "Without Organ." The trumpet part is mentioned again with the instruction "(Trump.)."

of great joy.

Trumpet.

Without Pedal.

For un-to you is born this day in the ci-ty of Da-vid

(Trump.)

Ped.

Without Pedal.

pp

a Sav - iour

Without Organ.

Ped.

LET US NOW GO EVEN UNTO BETHLEHEM.

[No. 115.]

which is Christ the Lord. . . . Halle - lu - jah!

Trumpet.

L.H.

Halle - lu - jah! a Sav - iour which is

pesante.

Christ the Lord. Halle - lu - jah! Halle - lu - jah! Halle - lu - jah! A -

A - men, A -

Without Pedal.

Ped.

- men, A - men, A - men, A - men, A - men, Halle - lu - jah!
 - men, Halle - lu - jah! A - men, Halle - lu - jah! A - men, Halle - lu - jah!

 Hal - le - lu - jah! Hal - le -

 . . . A - men, A - men, A - men, A - men,

 A - men, Halle - lu - jah! A - men, Halle - lu - jah! A -

 lu - jah! Hal - le - lu - jah! A - men, A - men,

 - men, Halle - lu - jah! A - men, A - men, Halle -

 - men, Hal - - - le - lu - jah! A - - men, Halle - lu - jah! A -

LET US NOW GO EVEN UNTO BETHLEHEM.

[No. 115.]

A - - men, Halle - lu-jah! A - men, A - men,

ff- lu-jah! A - men, Hal - le - lu-jah! A - men,
- lu-jah! A - men, Halle - lu-jah! A - men,

A - - -

men, A - men, A - men, A - - men,

ff

men, A - - men, Hal-le - lu - jah! Hal-le -

rit. *Adagio.*

lu - jah! Hal-le - lu - jah! A - men. . . .

*rit.**Adagio.**rit.*

116 Lord, now lettest Thou Thy servant.

(NUNC DIMITTIS.)

Luke ii. 29-32.

E. BUNNETT.

Slowly. ALL THE VOICES IN UNISON.

Slowly.

p Lord, now lettest Thou Thy

mf Con moto.

LORD, NOW LETTEST THOU THY SERVANT.

[No. 116.

be a light to light-en the Gen - tiles, and to be the
 glo - ry of Thy peo-ple Is - ra - el. Glo - ry be to the Fa - ther, and
 to the Son, . . and to the Ho-ly Ghost; As it was in the be -
 gin - ning, is now, and e-v-er shall be: world without end. A - men.
rall. pp
rall.

117 Lord, now lettest Thou Thy servant.

(NUNC DIMITTIS.)

Luke ii. 29-32.

Moderato.

J. STAINER.

Lord, now let - test Thou Thy ser - vant de - part.. in

Moderato. (d = 100.)

peace, ac - cord - ing to Thy .. word: For mine eyes have

cres.

seen Thy sal - va - tion, Which Thou hast pre - pared before the

f

f

LORD, NOW LETTEST THOU THY SERVANT

[No. 117.]

face of all peo . ple; To be a light to light-en the

Gentiles, and to be the glo-ry of Thy peo - ple Is - ra-el, to

be the glo-ry of Thy peo - ple.. Is - ra - el. Glo - ry

No. 117.] LORD, NOW LETTEST THOU THY SERVANT.

The musical score consists of six staves of music for two voices. The top staff uses a soprano C-clef, common time, and includes lyrics. The bottom staff uses an alto F-clef, common time. The music features various dynamics like ff, fff, and slurs. The lyrics are as follows:

be to the Fa - ther, and to . . . the Son, and to the
Ho - ly Ghost; As it was in the be - gin - ning, is now, and ev - er
shall be : world without end. A - men, A - men, A - men.

ffff Slower.

Slower.

(328)

118 Lord, now lettest Thou Thy servant.

Luke ii. 29-32.

(NUNC DIMITTIS.)

A. S. MARKS.

Slowly.

Lord, now lettest Thou Thy
servant de - part in peace, ac - cord - ing to Thy word:... For mine
eyes have seen, have seen Thy sal - va - tion, Which Thou hast pre -
pared be - fore the face of all peo - ple; To be a
light to light - en the Gen - tiles, and to be the

UNISON.

(329)

No. 118.] *LORD, NOW LETTEST THOU THY SERVANT,*

dim - in - u - en - do.

glo - ry of . . . Thy peo - ple Is - - - ra - el.

dim - in - u - en - do. p

Allegro.

Glo - ry be to the Fa - ther, and to the Son, and

Allegro.

to the Ho - ly Ghost; As it was in the be - gin - ning, is

now, and ev - er shall be: world with - out end.

A . men.

Luke xii. 35, 36.

G. F. COBB.

Larghetto. (♩ = 96.)

mf Let your loins be gird - ed, be
mf

dim. gird - ed a - bout, and your lamps, your lamps . . .
dim.

cres burn - - ing, let your loins be gird - ed, be
cres cen - - do.

f marcato. gird - ed a - bout, and your lamps - burn-ing, your lamps
f marcato. *f con forza.*

mf

burning, let your loins be gird - ed, and your lamps . . .

dim.

burning; and be ye . . . your - selves, . . . be ye . . . your .

dim.

poco cres.

- selves like un - to men that look for their lord, that

poco cres.

look for their lord, and be ye . . . your - selves like

mf

men, like men that look, that look for their lord.

Luke xv. 18, 19.

R. CECIL.

Slowly.

I will a - rise, I will a - rise and go to my Fa - .

- ther, and will say un - to Him, Fa - ther, Fa - ther, I have

sinned, have sinned, I have sinned against heaven, and be - fore Thee, and am

no more wor - thy to be call - ed Thy son. I will a - rise,

I will a - rise and go to my Fa - ther, my Fa - ther.

John i. 29.
Slowly.

A. E. GRELL.

Be - hold the Lamb of God, the Lamb of God, be - hold the Lamb of
God, be - hold the Lamb of God, which tak - eth a - way the
sin of the world, which tak - eth a - way.. the sin of the world. Be -
hold the Lamb of God be - hold the Lamb, the Lamb of God, which
tak - eth a - way the sin of the world, which tak - eth a - way the

BEHOLD, THE LAMB OF GOD.

(No. 121.)

Slower.

Musical score for 'BEHOLD, THE LAMB OF GOD.' featuring two staves of music. The first staff uses a treble clef and common time, with a key signature of one sharp. The second staff uses a bass clef and common time, with a key signature of one sharp. The lyrics 'sin of the world, which tak - eth a - way the sin of the world' are written below the notes. The tempo is marked 'Slower.' at the end of the first staff.

122

God so loved the world.

John iii. 16, 17.

Andante ma non lenio. (d = 90.)

J. STAINER.

Musical score for 'God so loved the world.' by J. Stainer. The music is in 3/4 time with a key signature of two sharps. The vocal line consists of two parts: a soprano part and a basso continuo part. The soprano part begins with 'God so loved the world, . . .' followed by a repeat sign and 'God so loved the'. The basso continuo part provides harmonic support throughout. Dynamics include *p*, *cres.*, and *mf*.

Continuation of the musical score for 'God so loved the world.' The soprano part continues with 'world, . . . that He gave His on - ly be - got - ten Son, that' followed by a repeat sign and 'who - so be - liev - eth, be - liev - eth in Him'. The basso continuo part continues to provide harmonic support. Dynamics include *mf*.

Final section of the musical score for 'God so loved the world.' The soprano part concludes with 'should not per - ish' followed by a repeat sign and 'who - so be - liev - eth, be - liev - eth in Him'. The basso continuo part continues to provide harmonic support. Dynamics include *p*.

This Anthem should, if possible, be sung without Accompaniment.

should not per-ish, but have ev - er - last - ing life. . For God
 sent not His Son in-to the world to con-demn the world, God sent not His
 Son in-to the world to con-demn the world ; but that the world through
 Him might be sav - ed. God so loved the world, . .
 God so loved the world, . . that He gave His on-ly be - got - ten
 that

GOD SO LOVED THE WORLD.

[No. 122.]

mf

Son, that who - so be - liev- eth, be - liev- eth in Him should not

cres.

per - ish, should not per - ish, but have ev - er - last - ing

f

cres.

life, ev - er - last - ing life, ev - er - last - ing; ev - er -

cres.

dim.

- last - ing life. God so loved the world, . . .

pp

dim.

God so loved the world, . . . God so loved the world.

ppp *rall.*

ppp *rall.*

John iv. 23, 24.

H. SMART.

Andante.

God is a Spirit: and

cres.

A musical score for two voices in 3/2 time. The key signature is B-flat major (two flats). The vocal parts are written in soprano and alto clefs. The lyrics "God . . . is a Spir - it," are repeated twice. The first ending concludes with a half note on the word "it." The second ending begins with a repeat sign and continues with another half note on "it." The music includes dynamic markings such as "p" (piano), "cres." (crescendo), and "f" (forte). The vocal parts are separated by a vertical bar line.

they . . . that worship Him must wor . . . ship Him . . . in

A musical score for a hymn. The top staff is in G major and the bottom staff is in C major. The lyrics "and they . . . that worship Him must worship Him in" are centered between the two staves.

spirit and in truth.

A musical score for two voices. The top voice is in G major with a bass clef, and the bottom voice is in C major with a bass clef. The key signature changes from G major to C major at the beginning of the second line. The music consists of two staves of four measures each. The first line starts with a forte dynamic (f) and ends with a piano dynamic (p). The second line starts with a piano dynamic (p) and ends with a forte dynamic (f). The lyrics "spirit and in truth." are repeated in both lines.

A musical score for a three-part setting. The top part is in treble clef, the middle part in bass clef, and the bottom part in bass clef. The key signature is one sharp. The tempo is marked 'pp'. The vocal parts sing the lyrics 'God is a Spir - it: and they .. that worship Him must'. The dynamics 'cres.' (crescendo) are indicated above the notes in the upper and middle parts.

GOD IS A SPIRIT.

[No. 123]

The musical score consists of four staves of music in common time, key signature of one flat, and treble clef. The vocal parts are in soprano and alto voices, with piano accompaniment. The lyrics are integrated into the musical lines, with some words underlined or in italics. The score includes dynamic markings such as *dim.*, *p*, *f*, and *ff*. The vocal parts begin with "worship Him in spir - it," followed by "wor - ship Him . . . in spir-it and in truth:" and "for the Fa - ther". The piano part continues with "seeketh such to wor - ship Him, for the Fa - ther". The vocal parts then sing "seek - eth such, seek - eth such to wor - ship". The final line is "Him. . . God is a Spir - it. . .".

worship Him in spir - it, worship Him . . . in
spir - it and in truth: for the Fa - ther
seeketh such to wor - ship Him, for the Fa - ther
seek - eth such, seek - eth such to wor - ship
Him. . . God is a Spir - it. . .

John vi. 33—35.

Andante.

J. STAINER.

Sw.
Ped.

Je - sus said un - to the peo - ple, The
mf
p

bread of God is He which com - eth down from heaven, and

JESUS SAID UNTO THE PEOPLE.

[No. 124]

giv - eth life, and giv - eth life, life un -
 f f

8:8

to the world. Then said they un - to
 p

dim. pp

Him, Lord, . . . ev - ermore give us . . . this bread.
 ff 8:8 8:8 dim.

ff 8:8 8:8 dim. ff 8:8 8:8

Je - sus said un - to them,

Andante.

I am the bread of life, I am the bread of life,

life: he that cometh to Me... shall nev - er hunger; he that be -

lieveth on Me... shall nev - er thirst, he that cometh to...

JESUS SAID UNTO THE PEOPLE.

[No. 124]

Me . . shall nev - er hun - ger; and he that be .

liev - eth on Me shall nev - er, nev - er

rall.

thirst, shall nev - er thirst, shall nev - er

Adagio.

thirst, A - men, A - men.

ppp

Adagio.

If ye love Me.

John xiv. 15—17, 26, 27.

*Andantino.*H. J. GAUNTLETT.
cres.

If ye love Me, keep ye My com-mandments, keep ye My com-
- mandments, if ye love Me, if ye love . . . Me.

if ye love, ye love Me.
And I will pray the Fa - ther, and He shall give you an-oth - er

Com - fort - er, that He may a - bide with you, with you for
Com - fort - er, that He : : : : may a - bide, : : : : may a -

Com - fort - er, that He, that He may a - bide with ev - er, for ev - er; ev-en the Spirit of truth; He
bide with you for ev - er; ev-en the Spirit of truth; He
you . . . for ev - er;

IF YE LOVE ME.

[No. 125.]

Dwelling with you, He shall be in you, He dwelling with you,
mf dim.

He shall be in you. The Com-fort-er, yea, the Ho-ly
p

Ghost, whom the Fa-ther will send un-to you, He shall teach you, shall
teach you all things, and bring all things to your re-membrance, whatso-ev-er

Peace, peace I leave, . . . My
I have said, have said un-to you. Peace, My peace I leave with
Peace, My

Peace, peace, My peace I.

peace I . . . leave with you, cres. *dim.*
 you . . . I leave, i My peace I leave with you, I
 peace
 leave with you, I leave with you, My peace I . . .

cres. *dim.*
 you, My peace I give un - to you. Let not your heart be
 give My peace to you.
dim. cres.
 give, My *p* peace I give un - to you.

dim. *f*
 troub - led, nei - ther let it be a - fraid. If ye . . .
dim. *f*
 keep ye, if ye

love Me, keep ye My com - mand - ments,

love . . . Me, keep ye, keep ye My com - mand - ments.
dim.
 if ye love . . . Me, keep ye, keep ye My . . . com - mand - ments.
dim.
 if ye love . . . Me, keep ye My com - mand - ments.

126 I will not leave you comfortless.

John xiv. 18–21.

Andante grazioso. (d = 50.)

B. STEANE.

The musical score consists of five staves of music for two voices (Soprano and Alto) and piano. The piano part is on the left, and the vocal parts are on the right. The music is in common time, with a key signature of one sharp (F#). The tempo is indicated as *Andante grazioso. (d = 50.)*

First Stanza:

- Measures 1-4: The piano plays a simple harmonic progression. The vocal entries are "I will not leave you com - fort - less," and "I will not".
- Measures 5-8: The piano continues its harmonic support. The vocal entries are "leave you com - fort - less : I will . . . come to you. Yet a lit - tle".

Second Stanza:

- Measures 9-12: The piano provides harmonic support. The vocal entries are "while, and the world seeth Me no more, seeth Me no more ; but".
- Measures 13-16: The piano continues. The vocal entries are "ye . . . see Me : be - cause I live, . . . ye shall live .. al .".

Final Stanza:

- Measures 17-20: The piano provides harmonic support. The vocal entries are "A little faster. so. At that day ye shall know that I am in My Fa - ther, and".

Performance Instructions:

- dim.* (diminuendo) over measures 13-16.
- cres.* (crescendo) over measures 17-20.
- f* (fortissimo) over measure 19.
- cres.* (crescendo) over measure 20.
- mf* (mezzo-forte) over measure 17.

127 And it shall come to pass in the last days.

Acts ii. 17, 18, 21.

Andante maestoso. ($\text{♩} = 60$.)

M. B. FOSTER

mf marcato.

And it shall come to pass in the last days, saith

mf marcato.

cres.

God, I will pour out of my Spirit, will pour out of my Spir - it up - on all

cres.

and your sons shall prophesy, . .

flesh:

your daugh - ters shall

A musical score page showing a staff with notes and rests.

A musical score for orchestra, page 10, showing measures 11 and 12. The score consists of five staves. Measure 11 starts with a bassoon solo. Measure 12 begins with a forte dynamic in the strings. The vocal parts enter with sustained notes.

No. 127.] AND IT SHALL COME TO PASS IN THE LAST DAYS.

The musical score consists of three systems of music. The first system starts with a forte dynamic (f) and includes lyrics: "prophesy, . . . your sons and your daugh - ters shall pro - phe -". The second system begins with a piano dynamic (p) and includes lyrics: "sy, . . . and your young men shall see . . . vi - sions," followed by a dynamic marking "p Sw." and "sostenuto.". The third system begins with a piano dynamic (p) and includes lyrics: "and your old men shall dream dreams, shall see visions, shall dream". The score features two staves for voices and two staves for piano/bass, with various dynamics and performance instructions like crescendo (cres.) and sostenuto.

prophesy, . . . your sons and your daugh - ters shall pro - phe -

- sy, . . . and your young men shall see . . . vi - sions,

p Sw. sostenuto.

and your old men shall dream dreams, shall see visions, shall dream

p sostenuto.

AND IT SHALL COME TO PASS IN THE LAST DAYS. [No. 127.]

dreams: And on my ser - vants and on my hand - maidens

dreams: And on my ser - vants and on my hand - maidens I will pour

I will pour out, will pour out

dim.

I will pour out in those days . . . of my

out, I will pour out in those days . . .

dim.

Spir - it; . . . and they shall prophesy, . . .

and they shall

p Sust.

No 127.] AND IT SHALL COME TO PASS IN THE LAST DAYS.

A musical score for a solo voice and piano. The vocal part is in soprano range, and the piano part includes bass and harmonic support. The score consists of eight staves of music. The vocal line starts with a piano dynamic (p) and a poco a poco crescendo followed by an accelerando. The lyrics begin with "pro-phe-sy, . . . they shall pro - phe-sy: And it shall come to". The piano accompaniment features sustained notes and rhythmic patterns. The vocal line continues with "pass, it shall come, shall come to pass, . . . that who - so -". The piano accompaniment includes dynamics like Gt. mp and Ped. The vocal line concludes with "- ev - er shall call on the name, the name of the Lord, the name of the". The piano accompaniment ends with a crescendo. The score is set against a background of a warm, golden-yellow color.

poco a poco cres. ed accel.

pro-phe-sy, . . . they shall pro - phe-sy: And it shall come to

poco a poco cres. ed accel.

Gt. mp

Ped.

f Tempo 1mo.

pass, it shall come, shall come to pass, . . . that who - so -

f

Tempo 1mo.

cres.

- ev - er shall call on the name, the name of the Lord, the name of the

cres.

cres.

AND IT SHALL COME TO PASS IN THE LAST DAYS. [No. 127.]

A musical score for a three-part choir (SATB) in common time, featuring basso continuo bass and organ parts. The vocal parts are in soprano, alto, and tenor/bass. The score includes dynamic markings such as ff, sf, rit., and a tempo, and various performance instructions like 'Full Swell.' and 'Gt. Diapasons.' The lyrics are integrated into the musical lines.

Lord . . . shall be sav - ed, shall be sav - ed, that who - so -
rit. a tempo.

- ev - er, who - so - ev - er shall call on the name of the

Lord, on the name of the Lord

Full Swell.

Gt. Diapasons.

No. 127.] AND IT SHALL COME TO PASS IN THE LAST DAYS.

ff
Gt.
poco dim.
16 ft. Ped. coupled.

Più lento.

shall be sav - ed, shall be
ff

Più lento.

Adagio.

sav - ed, shall.. be sav - ed.. A .. men...

Adagio.

128 Christ being raised from the dead.

Romans vi. 9.

QUARTET, OR SEMI-CHORUS.

Andante.

G. J. ELVEY.

Christ be-ing rais-ed from the dead,
Christ be-ing rais-ed from the dead,
Christ be-ing rais-ed from the dead,
Christ be-ing
Christ be-ing rais-ed from the dead,
Christ be-ing rais-ed from the dead,
Christ be-ing rais-ed from the dead,
di - eth no . . more, di - eth no . . more,
di - eth no . . more, di - eth no . . more,
more, di - eth no . . more, di - eth no . . more, di -
eth no . . more, di - eth no . . more, no more,

eth, no .. more, di - eth no .. more, no ..

CHORUS.

death hath no more do - min-ion o - ver

more ;

Him,

CHRIST BEING RAISED FROM THE DEAD.

[No. 128.]

A musical score for three voices (Soprano, Alto, Tenor/Bass) and piano. The music is in common time, with a key signature of one sharp. The vocal parts are in soprano, alto, and tenor/bass. The piano part is at the bottom, providing harmonic support. The lyrics are: "death hath no more do - min - ion o - ver Him," followed by a repeat sign and another section of the same lyrics. The piano part features sustained notes and chords throughout the piece.

death hath no more do - min - ion o - ver Him,

death hath no more, no more do - min - ion o - ver

Him, death hath no more do - min - ion

No. 128.] CHRIST BEING RAISED FROM THE DEAD.

o - ver Him, no more do - min - ion o . . .
 ver Him.

129 Christ being raised from the dead.

Romans vi. 9—11.
Andante.

W. H. GILL.

Christ being raised from the dead, di - eth no more, Christ being raised
 di - eth no more,

from the dead, di - eth no more: death hath no more do-min-ion o - ver Him,
 di - eth no more: *Ped. 8ve lower.*

CHRIST BEING RAISED FROM THE DEAD.

(No. 129.)

death hath no more do - min - ion o - ver Him. For in that He
died, He died un - to sin once: but in . . . that He

liv - eth, He liv - eth un - to God. Like - wise reck - on ye al - so your

. selves to be dead . . . in - deed un - to sin, but a - live un - to

God through Je - sus Christ our Lord. A - men, A - men.

130 How lovely are the messengers.

Romans x. 15, 18.

Andante con moto. (♩ = 132.)

MENDELSSOHN.

ALTOS.

How love - ly are the mes - sen-gers that preach us the gospel of

p sempre legato.

peace, How love - ly are the mes - sen-gers that preach us the gospel of

peace, the gos - pel of peace, the messengers that preach . . . us the

BASSES.

How lovely are the messengers that preach us the gospel of

gospel of peace, How love - - - ly

peace, How love - ly are the mes - sen-gers that preach us the gospel of

cres.

HOW LOVELY ARE THE MESSENGERS. [No. 130.]

To all . . . the na - tions is

are they that preach us the gospel of peace. To all the na - tions is

To all . . .

peace, the gos - pel of peace. To all the na - tions is

- cen - do.

to all . . . the na - tions is

gone forth the sound of their words, to all the sound, . . . is

to all . . . the na - tions is

gone forth the sound of their words, . . . is gone forth the sound of their

gone, . . . is gone forth the sound . . . their

gone, . . . is gone forth the sound of their words, . . . the

No. 130.] HOW LOVELY ARE THE MESSENGERS.

words.

How

of . . . their words. How love - ly words. How love - ly are the mes - sengers that preach us the gospel of

sound. . . . How love - ly are the

love - ly are the messengers that preach us the gospel of peace, . . .

are the messengers that preach us, that preach us the gospel of peace, the messengers that preach us,

messengers, the messengers that preach us, . . . that

they dim. p To
peace, gospel of peace, that preach us the gos - pel of peace.

preach us the gospel of peace, the gos - pel of peace.

HOW LOVELY ARE THE MESSENGERS.

{No. 130.

all . . . the na - tions is gone forth the sound of their words,

A musical score for voice and piano. The vocal part is in soprano C-clef, and the piano part is in bass F-clef. The music is in common time, with a key signature of one sharp. The vocal line consists of three staves of music, each containing lyrics. The piano accompaniment is provided by two staves below the vocal line. The score includes dynamic markings such as 'p' (piano), 'cres.' (crescendo), and 'f' (forte). The vocal parts begin with a melodic line starting on G, followed by a piano introduction, and then continue with a melodic line starting on A. The piano accompaniment features harmonic chords and rhythmic patterns.

To all . . . the na - tions, to

all . . . the na - tions is gone forth the sound of their words, to

to all . . . the na - tions,

all . . . the na - tions is gone forth the sound of their words, is

is gone forth the sound of their

gone forth the sound of their words, . . . to all . . . the
 words, . . . is gone forth the sound of their words, to all the
 na - tions is gone forth the sound of their words, throughout all the
 lands their glad tid - - ings. . . How love-ly are the messengers that

The musical score consists of four systems of music. The first system starts with a treble clef, a key signature of one sharp, and a tempo marking of 'f'. It contains lyrics: 'gone forth the sound of their words, . . . to all . . . the words, . . . is gone forth the sound of their words, to all the'. The second system begins with a bass clef, a key signature of one sharp, and a tempo marking of 'f'. It contains the lyrics 'na - tions is gone forth the sound of their words, throughout all the'. The third system starts with a treble clef, a key signature of one sharp, and a tempo marking of 'p'. It contains the lyrics 'lands their glad tid - - ings. . . How love-ly are the messengers that'. The fourth system begins with a bass clef, a key signature of one sharp, and a tempo marking of 'dim.'. It contains the lyrics 'lands their glad tid - - ings. . . How love-ly are the messengers that'. The score includes various dynamics like forte (f), piano (p), and diminuendo (dim.), and performance instructions like 'f', 'p', and 'dim.'

HOW LOVELY ARE THE MESSENGERS

No. 130.

how love - ly

they that

A musical score for a three-part setting (SATB) with piano accompaniment. The vocal parts are in treble clef, and the piano part is in bass clef. The music is in common time, with a key signature of one sharp. The lyrics are integrated into the musical lines, with some words written above the staff and others below. The score consists of six staves of music, with the final two staves being blank. The piano part includes dynamic markings such as 'p' (piano) and 'dim.' (diminuendo).

preach us the gospel of peace, how love - ly are the mes - sen
how love - ly they that

preach us the gospel of peace, they . . . that preach us the
glo - . . . gers that preach us the gospel of peace, that preach us the
preach . . . that preach us the
preach . . . us the gospel of peace, the
gos - pel of peace.

Romans xiii. 12.

T. HEWLETT.

Andante.

let us

The night is far spent,.. the day is at hand: let us
there - fore, ..
there - fore, let us there - fore cast a - way the works of dark - ness, the night is far spent, .. the day is at

ness, the night is far spent, .. the day is at hand: let us therefore cast off the works of dark - ness, cast off the

Without organ. With organ. cast off the works of dark - ness, and let us put on, of dark - ness, and let us put on,

works of dark - ness, .. and let us put on, and let us put on, ness, ..

THE NIGHT IS FAR SPENT.

[No. 131.]

and let us put . . . on the ar - mour of light,

on, let us put . . . on the ar - mour of light, and let us

rall. *a tempo.* The night, . . .

put . . . on the ar - mour of light. The night is far

a tempo. p

rall.

. . . the day is at hand: . . .

f

spent, . . . the day is at hand: . . . let us there-fore

f

cast off the works of dark-ness, and let us put on the

dim. e rall.

ar - mour of light, the ar-mour, the ar - mour of light.

dim. e rall.

the ar - - mour . . . of . . . light.

132 Christ our passover is sacrificed for us

1 Corinthians v. 7, 8.

J. Goss.

Moderato. (D = 66.)

Christ.. our pass - o - ver is sac - ri - fic - ed for us:

therefore let us keep the feast, therefore let us keep the feast,
there - fore let us keep the feast,

SOPRANO SOLO. *Slower.*

not with the old leav - en, nor with the leav - en of
Slower.

mal - ice and wickedness; but with th'un-leav-ened bread of sin -

CHRIST OUR PASSOVER IS SACRIFICED FOR US. [No. 132.]

- cer - i - ty, but with th'un - leav - ened bread of sin -

- cer - i - ty, th'un - leavened bread of sin - cer - i - ty and

CHORUS. Tempo 1mo.

truth, Christ our pass - o - ver is sac - ri - fic - ed for us:

therefore let us keep the feast, therefore let us keep the

there - fore let us keep the

feast, not with the old leav - en, nor with the leav - en of

feast,

No. 132.] CHRIST OUR PASSOVER IS SACRIFICED FOR US.

mal - ice and wick-ed-ness ; but . . . with th' un-leavened bread, . . .
bread, th' un-

but . . . with th' un-leavened bread,

dim. let us
the bread of sin - cer-i-ty and truth, let us keep . . .
leav-ened . . .

dim.
dim. the bread
keep the feast, let us keep the feast, . . . with th' un-leav-

keep, let . . . us keep . . . the feast, . . . with th' un-leav -
. . . . the feast, let us keep the feast, . . . with th' un-leav -

-ened bread of sin - cer-i-ty , . . . and truth, . . .
cres.
-ened bread of sin - cer - i - ty and truth, with th' un -
of
- . . . ened bread of sin - cer - i - ty and truth, with th' un -
with th' un-leav - ened bread of sin - cer - i - ty and truth.
rit. e dim.

leav - ened bread, the bread of sin - cer - i - ty and truth.
.
with th' un-leav - ened bread of sin - cer - i - ty and truth.

leav- ened bread rit. e dim.

Christ is risen from the dead.

1 Corinthians xv. 20-22.

Moderato.

T. SMITH.

ff > *mf*

Christ is ris-en from the dead, Christ is ris-en from the dead, and be-

-come the first-fruits of them .. that slept, and become the first-fruits of

them that slept. Christ is ris-en from the dead, Christ is ris-en

from the dead, and become the first-fruits of them that slept.

For since by man came death, for since by man came death, by man came

al - so the res - ur - rec-tion of the dead. For as in Adam all die,
 for as in Adam all die, even so in Christ shall all be made a -
 live, ev - en so in Christ shall all be made a - live, ev - en
 so in Christ shall all be made a - live, shall all, shall all be
 made a - live. Al - le - lu - ia, Al - le - lu - ia. A . men.

The musical score consists of five systems of music for two voices. The top system starts with a forte dynamic (f) and includes lyrics about death and resurrection. It features a crescendo (cres.) and a sliver dynamic (Slower.). The second system begins with a dynamic of f dim. and a tempo marking of Tempo 1mo. The third system starts with a dynamic of f dim. and ff. The fourth system continues the melody. The fifth system concludes the piece with a final cadence and the Amen. The score uses common time, with some measures in 2/4 time indicated by a 2 over a measure. Various dynamics like forte (f), piano (p), and sforzando (sf) are used throughout.

134 Grieve not the Holy Spirit of God.

Ephesians iv. 30—32.

J. STAINER.

QUARTET, OR SEMI-CHORUS.

Andante. (D = 80.)

grieve not the
cres.

Grieve not the Ho - ly Spir - it of God, grieve not .. the
God, . . . grieve not the

God, . . . cres.

Ho - ly Spir - it of God, where - by ye are sealed un - to the

day of re - demp - tion, are sealed un - to the day of re - demp -

- tion... Grieve not the Ho - ly Spir - it of God, grieve

not .. the Ho - ly Spir - it of God, where - by ye are
grieve not the

not .. the Ho - ly Spir - it of God, where - by ye are

cres.

dim.

sealed un - to the day of re - demp - tion, are sealed un - to the

dim. *p*

day of re - demp - tion. Let all bit - ter-ness, and

pp *mf*

wrath, and an - ger, and clam - our, and e - vil speak - ing, be

accel. e cres. *Allegro con brio.* ($\text{d} = 120.$)

put a-way from you . . . with all mal - ice, all bit - terness, and

ff

wrath, and an - ger, and clam - our, and e - vil speak - ing, be

fff

GRIEVE NOT THE HOLY SPIRIT OF GOD.

(No. 134)

Più lento. ($\text{d} = 100$)

put a-way from you . . . with all mal-ice.
And be ye

2nd SOPRANO. 1st SOPRANO. *rall.* QUARTET OR SEMI-CHORUS
And be ye kind, and be ye kind, . . . be
kind, . . . be ye kind, . . . be
SEMΙ-CHORUS. And be ye

Andante, come Tempo 1mo. ($\text{d} = 80$)

p pp ten - der -
kind one to an - oth - er, be kind one to an - oth - er, ten - der -
p pp ten - der -
- heart-ed, ten - der - heart-ed,

cres. ten - der - heart-ed, for - giv - ing one an - oth - er, for -
- heart-ed, ten - der - heart-ed,
cres. - heart - ed, ten - der heart-ed, *mf*
cres.

cres. dim.
- giv - ing one an - oth - er, ev'n as God for Christ's sake hath for - giv - en
cres. dim.

CHORUS.

you. Be kind one to an - oth - er, be kind one to an - oth - er,
 ten - der - heart-ed, ten - der - heart-ed, *mf*
 ten - der - heart-ed, *cres.* ten - der - heart-ed, for - giv - ing one an -
 ten - der - heart-ed, ten - der - heart-ed, *mf*
 ten - der - heart - ed, ten - der - heart-ed, *cres.* *mf*
 - oth - er, for - giv - ing one an - oth - er, ev'n as God for Christ's sake hath for -
 - giv - en you. Be kind one to an - oth - er, for - giv - ing one an -
 - oth - er, ev'n as God for Christ's sake hath for-giv - en you.
Adagio. *rall.*
Adagio. *rall.*

Philippians ii. 7, 8.

Very slowly and sustained.

PALESTRINA.

He hum - bled Him - self, . . . and made Him-self of
no . . rep - u - ta - tion, and be - came o -
- be - dient un - to death, ev - en the death
of . . the .. cross, He be - came o - be - dient
un - to death, . . . the death . . of the cross.

136 Set your affection on things above.

Colossians iii. 2, 3.

J. E. WEST.

Andante. (♩ = 88.)

The musical score consists of five staves of music in common time, featuring a treble clef and a key signature of one flat. The vocal line is in soprano range, accompanied by a piano or organ bass line. The lyrics are integrated into the musical phrases, with some words underlined to emphasize them. The tempo is marked as Andante (♩ = 88).

Set your af - fec - tion on things a - bove, on things a -

- bove, not on things on the earth, set . . . your af - fec - tion on

things a - bove, on things a - bove, not on things on the earth.

For ye are dead, for ye are dead, and your life is

hid with Christ in God, your life is hid with Christ in God.

SET YOUR AFFECTION ON THINGS ABOVE.

No. 136

a tempo.

Set your af - fec - tion on things a - bove, on

a tempo.

things . . . a - bove, not on things on the earth . . .

For ye are dead, for ye are dead, and your

pp d. pp d. f

hid with
life is hid . . . with Christ in God, your life is hid . . . with
f

Christ, with Christ in God. rit.

Christ, with Christ in God, with Christ in God . . .
rit.

Christ . . . in God.

137 I know whom I have believed.

2 Timothy i. 12.

Andante maestoso. (♩ = 72.)

G. A. MACFARREN.

f I know whom I have believ-ed, I know
 whom I have believ-ed, and am per-suad-ed that He is
 able to keep . . . that.. which I have com -
 mit-ted un-to Him a - gainst . . . that . . . day, a -
 gainst . . . that . . . day. A - men, A - men.
f

cres.

f

ff

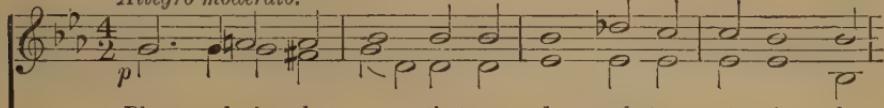
(380)

138 Blessed is the man that endureth temptation.

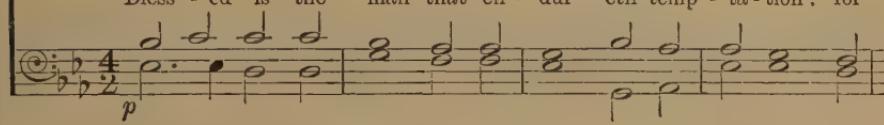
James i. 12.

J. STAINER.

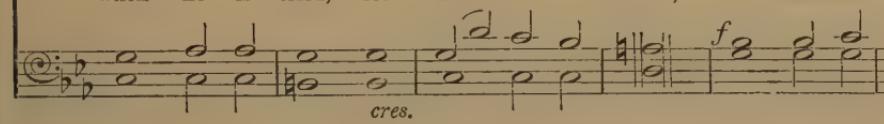
Allegro moderato.



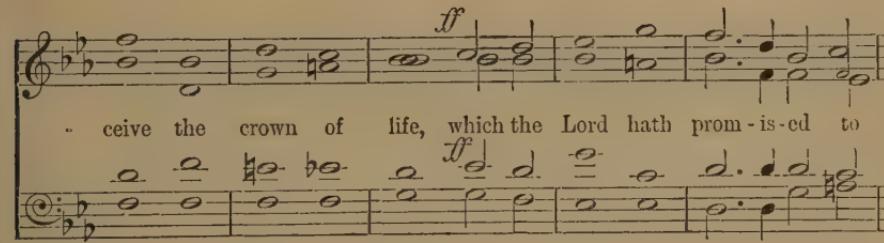
Bless - ed is the man that en - dur - eth temp - ta - tion; for



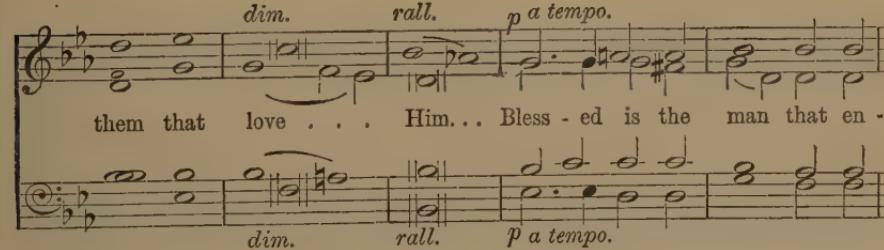
when he is tried, for when he is tried, he shall re -



ceive the crown of life, which the Lord hath prom - ised to



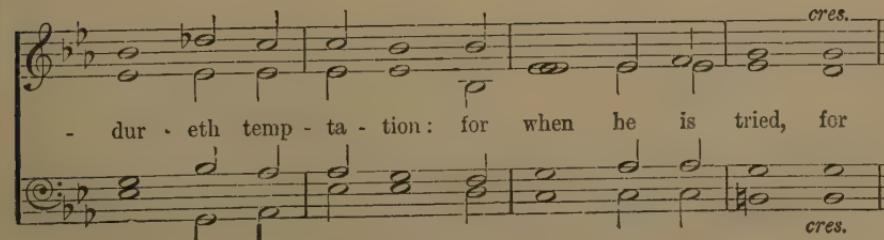
them that love ... Him... Bless - ed is the man that en -



dim.

rall.

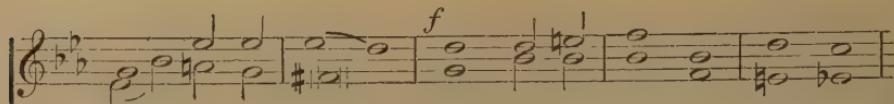
p a tempo.



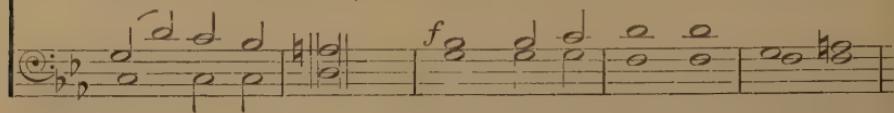
cres.

cres.

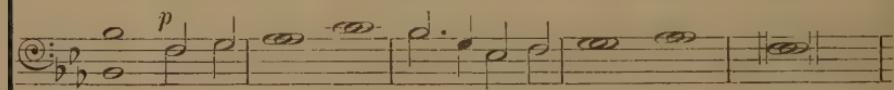
No. 138.] BLESSED IS THE MAN THAT ENDURETH TEMPTATION.



when he is tried,.. he shall re - ceive the crown of



life, which the Lord hath prom - is-ed to them that love



Him, hath prom - is-ed to them that love . . . Him.

cres.

dim.

cres.

dim.

cres.

dim.

139 Beloved, let us love one another.

1 John iv. 7, 16.

G. F. COBE.

Lento.

BASS SOLO.

cres.

Be - lov-ed, let us love one an - other : for

Lento. (d = 63.)

love . . . is . . . of God ; . . . and ev' - ry one that

lov - eth is born of God, . . . and know - eth

CHORUS. ALTO.

Be -

dim.

God. . .

CHORUS. SOPRANO.

Be - lov - ed, let us love one an -

- lov - ed, let us love.. one an - oth - er, let us

TENOR.

Be - lov - ed, let us

CHORUS. BASS.

Be - lov - ed, let us love.. one an - oth - er: . .

- other: for love is of.. God; and

cres. sf

love one another: for love .. is of.. God; and ev' - ry

cres. sf

love one another: for love .. is of God; sf and

cres. sf

. . for love, for love is of God; and ev' - ry

cres. sf

BELOVED, LET US LOVE ONE ANOTHER.

[No. 139.]

ev' - ry one that lov - eth cres. dim.

one that lov-eth, that lov - eth is born of God, and

ev' - ry one . . . that lov - eth is born of God, and

one that lov-eth, that lov - eth is born of God, cres. dim.

know - eth God. . .

Tempo 1mo.
God is love,God is love,
SOLO.

God is love, And

Tempo 1mo.

rit.

mf

he . . . that dwelleth, that dwelleth in love dwelleth in God, and

CHORUS. And he that dwelleth, that dwelleth in love . . .

CHORUS. God in him . . .

dwell-eth in God, . . . and God in him, . . . dwelleth in God, and

dim.

dim.

dim.

A musical score for two voices. The top voice part starts with a dynamic of *f rall.* followed by *pp Adagio.* The lyrics are: "God in him, . . . dwell-eth in God, . . . and God in him." The bottom voice part follows with a dynamic of *f rall.* followed by *pp Adagio.*

140 Beloved, if God so loved us.

1 John iv. 11, 21.

J. BARNBY.

Lento. (♩ = 44.)

The musical score begins with a dynamic of *mf*. It features a basso continuo line with sustained notes and chords. The vocal line starts with "Be - lov - ed," followed by "if God so loved us, . . . we ought al - so to." The dynamic changes to *cres.* at the end of the phrase.

The musical score continues with a dynamic of *mf*. The vocal line resumes with "love one an - oth - er, . . . we ought al - so to love one an -". The dynamic changes to *dim.* at the end of the phrase.

cres.

- oth - er. . . Be - lov - ed, if God so loved us, . . . Be -

lov - ed, if God so loved us, . . . we ought al - so, we ought al - so to

love, . . . al - so to love, . . . al - so to love one an -
al - so to love, . . . al - so to love, to love one an -
love, . . . al - so to love, . . . al - so to love one an -

- oth - er. . . And this commandment have we from Him,
d d d
- oth - er. . .

BELOVED, IF GOD SO LOVED US.

[No. 140.]

'That he who lov- eth God, . . .
 this commandment have we from Him,
 That he who lov- eth

That he who
 he who lov- eth God . . . love his bro - ther al - so,

God, he who lov- eth God love his bro - ther al - so,

lov - eth God . . . love his bro - ther al - so,

love his bro - ther al - so, Be - lov - ed, if God so

mf
 mfd
 mf
 dim.
 p

loved us, we ought al - so to love one an - oth - - er.

Jude 24, 25.

Moderato.

L. MASON.

Now unto Him that is able to keep you from falling, and to pre -

-sent you faultless before the presence of His glo - ry with exceeding joy,

to the only wise God, our Sa - viour, be glo - ry and ma-jes-ty, do -

-min - ion and power, be glo - ry and ma - jes-ty, do - min - ion and

power, both now and ev - er. A - - - men....

Thou art worthy, O Lord.

Revelation iv. 11.

Boldly and with spirit.

E. PROUT.

Thou art worthy, O

f

Thou art worthy, O Lord, art worthy, O Lord, Thou art worthy, O

f

Lord, to receive glo-ry and honour and power, glo-ry and hon-our and

power, . . . Thou art worthy, O Lord, to receive glo-ry and

hon - our and power, *mf* to receive glo-ry, *cres.* to receive

mf to receive glo-ry, *cres.* to receive honour,

power, to receive glo-ry and honour and power, glo-ry and hon-our and

ff

THOU ART WORTHY, O LORD.

power : for Thou hast cre - a - ted for
 for Thou hast cre - a - ted all things, for
 all things, Thou hast cre - a - ted all things, and for Thy
 Thou, - pleasure they are and were cre - a - ted, and for Thy pleasure,
 Thou hast cre - a - ted, cre - a - ted all things, and for Thy
 pleasure, and for Thy pleasure they are . . . and . . .

and for Thy pleasure, for Thy pleasure they are . . . and were cre -
 and for . . . Thy pleasure they
 and for Thy pleasure, for Thy pleas - ure, and for Thy
 were . . . cre - a - ted.
 a - ted and were cre - a - ted.
 are . . . cre - a - ted.
 pleasure they are and were cre - a - ted.

Worthy is the Lamb.

Revelation v. 12.

H. SMART.

Con moto moderato. (d = 54.)

Wor - thy is the Lamb, wor - thy is the Lamb that was
 slain, . . . was slain,
 slain, that was slain, to receive pow - er, and rich - es, and
 slain, . . . was slain,

wis - dom, and strength, and hon - our, and glo - ry, and bless - ing.

wor - thy is the Lamb . . . that was
 Wor - thy is the Lamb, wor - thy is the Lamb that was slain, that was
 slain, . . . was slain,
 slain, to receive pow - er, and rich - es, and wis - dom, and strength, and
 slain.

(393)

Musical score for "Worthy is the Lamb" in G major, common time. The vocal line consists of two staves. The lyrics are:

hon - our, and glo - ry, and bless - ing, pow - er, and rich - es, wis - dom, and
 strength, and hon - our, and glo - ry, and bless - ing. A - men.

144

What are these.

Revelation vii. 13—17.

J. STAINER

Quickly. ($\text{d} = 108$)

Musical score for "What are these." in G major, common time. The vocal line consists of two staves. The lyrics are:

Halle - lu - jah, Halle - lu - jah, Halle - lu - jah. What are these, what are
 these that are arrayed in white robes, and whence came they? whence came they?

Silent.

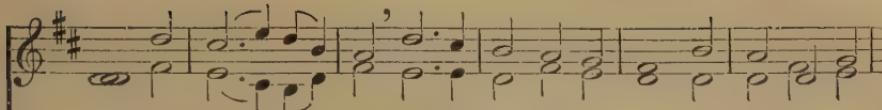
A little slower, and with expression. ($\text{d} = 80$)

Musical score for "What are these." continuation in G major, common time. The vocal line consists of two staves. The lyrics are:

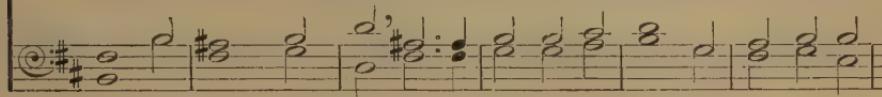
These are they which came out of great trib-u - la - tion, and have wash-ed their

WHAT ARE THESE.

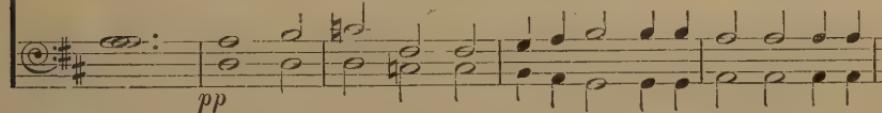
{No. 144.



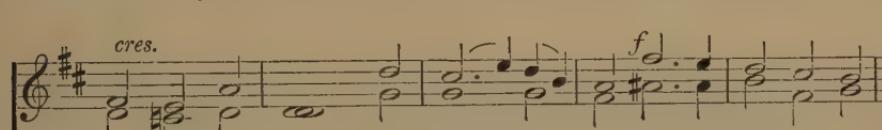
robes, and made them white in the blood of the Lamb, the blood of the



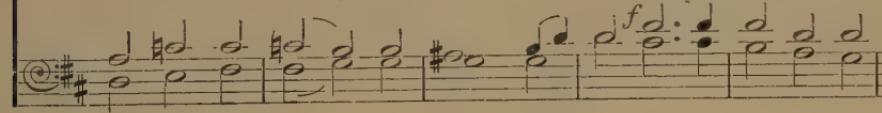
Lamb, These are they which came out of great trib-u - la - tion, and have



cres.

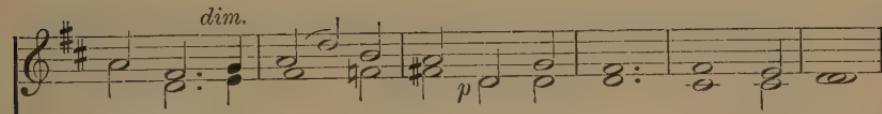


wash - ed their robes, and made them white in the blood of the

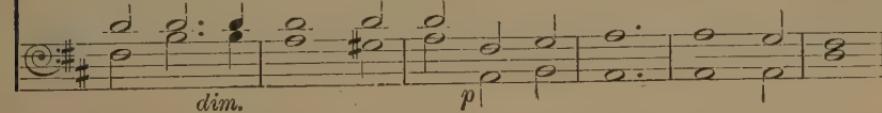


cres.

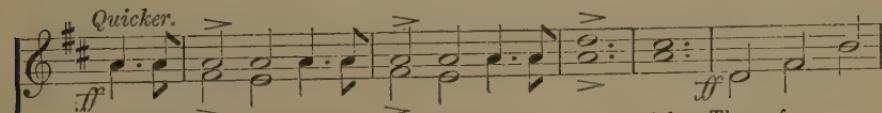
dim.



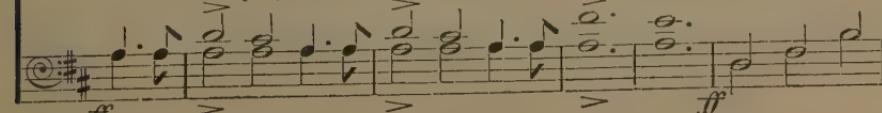
Lamb, and have made them white in the blood of the Lamb.



Quicker.



Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah. There - fore are



they, are they be - fore the throne of God, and serve Him day and

A little slower.

night, day and night in His tem - ple. They shall hun - ger no

more, neither thirst an - y more; nei - ther shall the sun light on them,

They shall hunger no more, neither thirst an - y

nor an - y heat. They shall hunger, shall hunger no more, no
 They shall hun - - ger . . . no . . .

more.

more. For the Lamb which is in . . the midst of the throne shall feed , .

more. For the Lamb which is in the midst of the throne shall feed, shall

WHAT ARE THESE.

[No. 144.]

cres.

them, shall feed . . . them, and shall lead them un-to liv - ing
feed . . . them, and lead them un - to liv - ing

SOPRANOS ONLY.

pp and smoothly.

fountains of wa-ters: and God shall wipe a-way all tears, all
fountains of wa-ters:

CHORUS.

tears . . . from their eyes, . . . and God shall wipe a -
way . . . all tears, all tears . . . from their eyes, all

way . . . all tears, all tears . . . from their eyes, all
pp

pp ral - en - tan - do.

tears from their eyes, all tears from their eyes . . .
pp ral - en - tan - do.

145 I heard a voice from heaven.

Revelation xiv. 13.

J. Goss.

Moderato.

I heard a voice from heaven say - ing un - to me, Write,

From henceforth bless - ed are the dead which die . . . in the

Lord, bless - ed are the dead which die in the Lord:

Ev - en so, saith the Spir-it, ev - en so, saith the Spirit, for they

they rest, they rest from their la - - -
cres. rit. e dim.

rest from their labours, they rest, they rest from their la - - -
cres. rit. e dim.

they rest . . . from their la - - -

I HEARD A VOICE FROM HEAVEN.

{No. 145.

-hours, *f a tempo*.

-hours. I heard a voice from heaven say ing un-to me, Write,

-hours, *f a tempo*.

From henceforth blessed are the dead which die in the Lord, bless

ed are the dead which die in the Lord, bless ed are the

cres.

f

dead which die in the Lord. Ev en so, saith the Spir it,

mp

Slower.

pp

ev en so, saith the Spirit, for they rest from their labours, they rest, they

mp

Slower.

pp

Tempo lmo.

Bless - ed, bless - ed are the dead which
 rest from their la - hours. Bless - ed are . . . the dead which
 die in the dim - in - u - en - do.
 die in the Lord; . . . for they rest from their la - hours.
 die in the dim - in - u - en - do.
 die in the Lord; . . . for they rest from their la - hours.

146

I heard a voice from heaven.

Revelation xiv. 13.

Moderato.

J. H. TENNEY.

mf I heard a voice from heaven say - ing unto me, . . . Write,
mf
 Bless - ed are the dead which die in the Lord, bless - ed are the
f
 dead which die in the Lord, bless - ed, bless - ed, bless-ed are the

I HEARD A VOICE FROM HEAVEN.

[No. 146.]

Musical score for the first stanza of "I Heard a Voice from Heaven". The music is in common time, key signature is one flat. The vocal line starts with a forte dynamic. The lyrics are: "dead which die in the Lord from hence forth: Yea, saith the". The piano accompaniment consists of simple harmonic chords.

Musical score for the second stanza of "I Heard a Voice from Heaven". The music continues in common time, one flat key signature. The vocal line begins with a forte dynamic. The lyrics are: "Spirit, yea, saith the Spirit, that they . . . may rest, that". The piano accompaniment provides harmonic support with sustained notes and chords.

Musical score for the third stanza of "I Heard a Voice from Heaven". The music remains in common time, one flat key signature. The vocal line begins with a forte dynamic. The lyrics are: "they . . . may rest, that they may rest from their la . . .". The piano accompaniment features sustained notes and chords.

Musical score for the fourth stanza of "I Heard a Voice from Heaven". The music is in common time, one flat key signature. The vocal line begins with a forte dynamic. The lyrics are: ". . . bours, that they may rest, may rest from their la . . . bours;". The piano accompaniment consists of sustained notes and chords.

Musical score for the fifth stanza of "I Heard a Voice from Heaven". The music is in common time, one flat key signature. The vocal line begins with a forte dynamic. The lyrics are: "and . . . their works do fol - low them. A . . . men.". The piano accompaniment features sustained notes and chords.

Revelation xv. 3, 4.

Moderato. (♩ = 80.)

H. SMART.

Great and marvellous are Thy works, Lord God Al-might - y;
 just and true are Thy ways, Thou King, Thou King of saints.

Lord God Al - mighty;
 Great and

Great and marvellous are Thy works, Lord God Al-might - y;
 mar - - vellous are thy works, Lord God Al-might - y;
 just and true are Thy ways, Thou King of saints, Thou King of saints.

Who shall not fear, shall not fear,
 just and true are Thy ways, . . . Thou King, Thou King of saints

Who shall not fear, shall not fear Thee, O Lord, and
 Who shall not fear, shall not fear Thee, O Lord, and

GREAT AND MARVELLOUS.

[No. 147.]

glo - ri - fy Thy name, . . . and glo - ri - fy Thy name? for Thou on - ly art
 glo - ri - fy Thy name, and glo - ri - fy Thy name? for . . .

Thou on - ly art ho - - ly, ho - ly. . .

ho - ly, Thou on - ly art ho - - ly, art ho - ly. . .

Thou on - ly art ho - ly, art ho - - ly, ho - ly. . .

148 The Spirit and the Bride say, Come.

Revelation xxii. 17.

E. PROUT.

Rather slowly.

The musical score consists of five staves of music for two voices. The first two staves are soprano parts, and the last three are bass parts. The key signature is A major (three sharps). The time signature is common time (indicated by a '4'). The vocal parts sing in unison, with the bass parts providing harmonic support. The lyrics are as follows:

The Spir - it and the Bride say, Come, The Spir - it and the Bride say,
 Come. . . And let him that heareth say, Come, let him that heareth say,
 Come. And let him that is a-thirst come, and let
 Come. And let him that is a-thirst, let

(403)

him that is a-thirst come. And who - so-ev-er will, and

who-so-ev-er will, let him take the wa-ter of life, let him
let him take the

let him take the wa-ter of life free-ly,

take the wa-ter of life free-ly, and who-so-ev-er

wa-ter, the wa-ter of life free-ly, and who-so-ev-er will, and

will, and who-so-ev-er will, let him

who-so-ev-er will, and who-so-ev-er will,

take the wa-ter of life, the wa-ter of life free-ly.

We praise Thee, O God.

(TE DEUM LAUDAMUS.)

W. JACKSON.

Boldly.

We praise Thee, O God, we ac-know-ledge Thee to

be the Lord. All the earth doth wor-ship Thee, the Fa-ther ev-er -

- last - ing. To Thee all an-gels cry a-loud, the heavens, and all the

powers therein. To Thee cher - u - bin and ser - a-phin con-tin - ual - ly do

Slower.

cry, Ho - ly, ho - ly, ho - ly, Lord God of Sab - a - oth;

Slower.

a tempo.

Heaven and earth are full of the ma - jes-ty of Thy glo - ry.

The glo - rious compa - ny of the a - pos - tles

praise Thee. The good-ly fel-low-ship of the pro-phets praise Thee. The

no - ble ar - my of mar - tyrs praise Thee. The

ho - ly Church throughout all the world doth ac - know - ledge Thee; The

WE PRAISE THEE, O GOD.

[No. 149.]

Fa - ther of an in - fin - ite ma - jes - ty; Thine honour-a - ble,

true, and on - ly Son; Al - so the Ho - ly Ghost, the

Com - fort - er. Thou art the King of Glo - ry, O Christ.

Thou art the ev - er - last - ing Son of the Fa - ther.

When Thou took'st up-on Thee to de - liv - er man, Thou didst not abhor the

Vir - gin's womb. When Thou hadst overcome the sharpness of death, Thou didst

cres.

o - pen the kingdom of heaven to all be - liev - ers. Thou

cres.

sittest at the right hand of God, in the glo - ry of the Fa - ther.

p Slower.

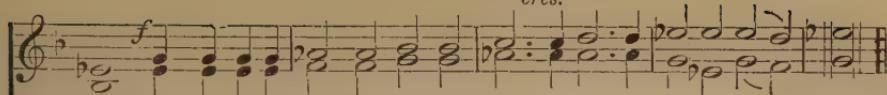
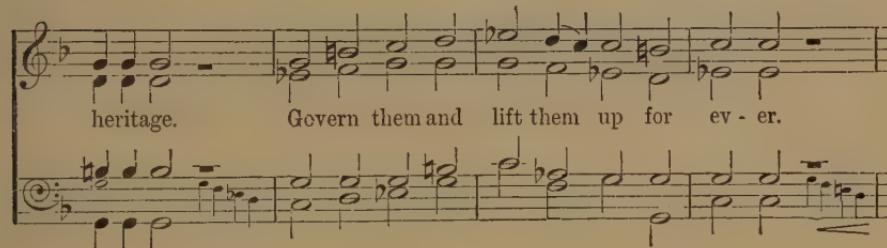
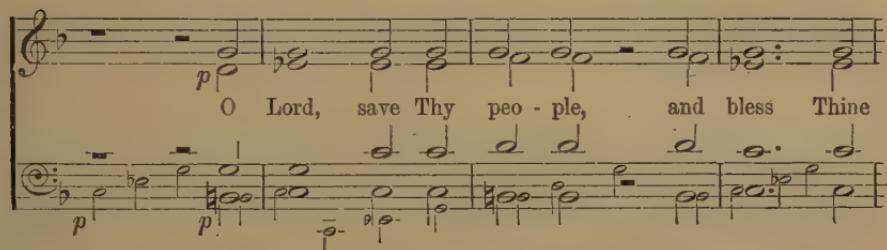
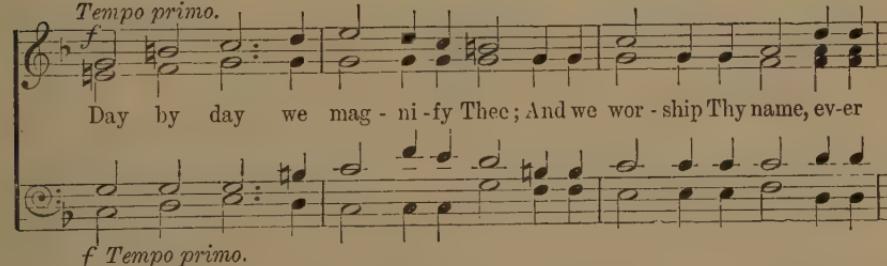
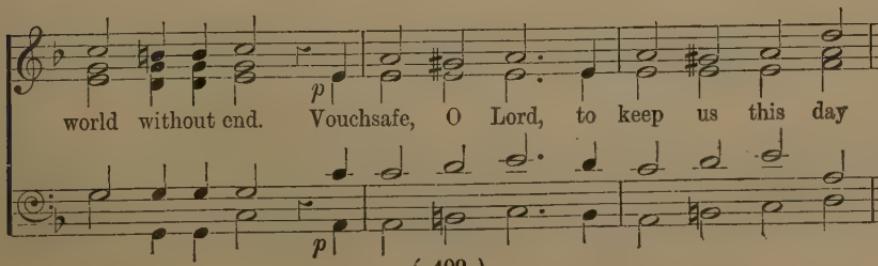
We believe that Thou shalt come to be our judge. We therefore pray Thee,

p Slower.

help Thy servants, whom Thou hast redeem - ed.. with Thy precious

WE PRAISE THEE, O GOD.

[No. 149.]

cres.*cres**Tempo primo.**f Tempo primo.*

with - out sin. O Lord, have mer - cy up - on us, have

mer - cy up - on . . . us. O Lord, let Thy mer - cy light -

- en up - on us, as our trust, . . . our trust is in Thee. 0

Lord, in Thee, in Thee have I trust - ed, let me

nev - er, let me nev - er be con - found - ed.

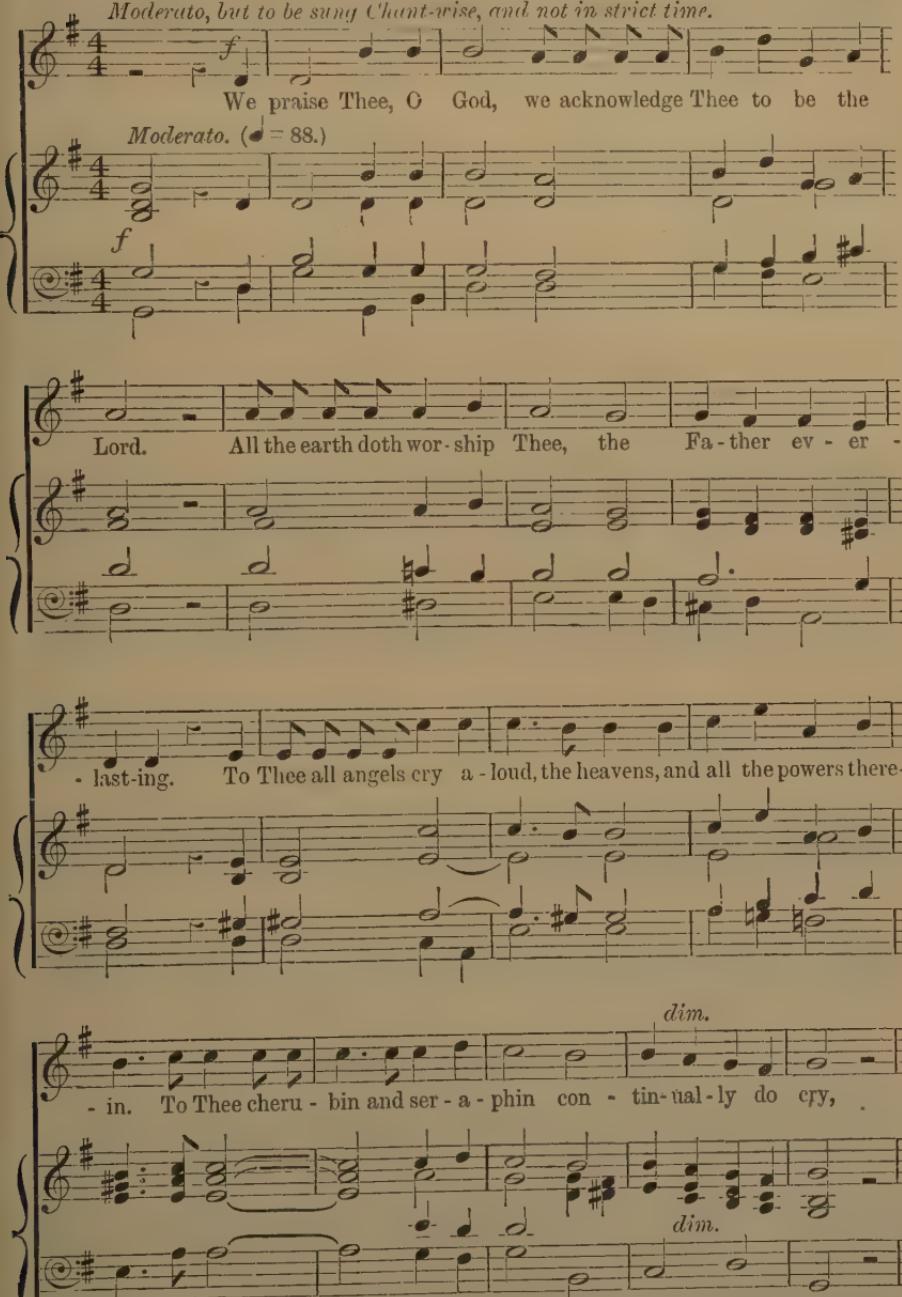
We praise Thee, O God.

(TE DEUM LAUDAMUS.)

ALL THE VOICES IN UNISON.

Moderato, but to be sung Chant-wise, and not in strict time.

J. STAINER.



We praise Thee, O God, we acknowledge Thee to be the
Moderato. (d = 88.)
 Lord. All the earth doth wor-ship Thee, the Fa-ther ev - er -
 - last-ing. To Thee all angels cry a-loud, the heavens, and all the powers there-
 - in. To Thee cheru-bin and ser-a-phim con - tin - ual - ly do cry, .

This *Te Deum* may be sung in *Unison* throughout, the voices taking the upper part only.

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HARMONY.
slowly.

Ho - ly, ho - ly, ho - ly, Lord God of Sab - a - oth; Heaven and earth are

full of the ma - jesty of Thy glo - ry. The glo - ri - ous

com - pa - ny of the a - pos - tles praise . . . Thee. The

(412)

WE PRAISE THEE, O GOD.

[No. 150.]

A musical score for four voices and piano, arranged in four systems. The music is in common time, G major (indicated by a sharp sign). The vocal parts are in soprano, alto, tenor, and bass. The piano part is at the bottom of each system. The lyrics are as follows:

goodly fellowship of the pro - phets praise . . . Thee. The

no - ble ar - my of mar - tyrs praise . . . Thee. The

ho - ly Church throughout all the world, doth ac - know - ledge

Thee; The Fa - ther of an in - fin-i-te ma - jes - ty; Thine

cres.

hon - our-a - ble, true, and on - ly Son; Al - so the Ho - ly

cres.

Ghost, the Com-fort - er. Thou art the King of Glo-ry, O . . .

pp *rall.* *ff a tempo.*

pp *rall.* *a tempo.*

WE PRAISE THEE, O GOD.

[No. 150.]

Christ. Thou art the ev - er - last - ing Son of . . . the Fa - ther.

When Thou tookest up - on Thee to de - liv - er man, Thou didst not ab -

- hor the Vir - gin's womb. When Thou hadst ov - er - come the sharp-ness of

(415)

A musical score for a three-part setting (Soprano, Alto, and Bass) in common time and G major. The vocal parts are supported by a piano accompaniment. The lyrics are integrated into the music, appearing below the staves where applicable.

death, Thou didst o - pen the king-dom of heaven to all be - liev - ers.

Thou sittest at the right hand of God, in the Glo - ry of the

Fa - ther. We believe that Thou shalt come to .. be .. our ..

WE PRAISE THEE, O GOD.

No. 150.

judge. We therefore pray Thee, help Thy servants, whom Thou hast re-deem-ed

with Thy precious blood. Make them to be num-ber-ed with Thy saints, in

glory ev-er - last-ing. O Lord, save Thy people, and bless Thine her-it-

WE PRAISE THEE, O GOD.

age. Gov - ern them and lift them up for ev - er.

cres. rall.

cres. rall.

a tempo.

Day by day we mag-ni-fy Thee ; And we worship Thy name, ev - er

a tempo.

world with-out end. Vouch-safe, O Lord, to keep us this day with - out

WE PRAISE THEE, O GOD.

(No. 150.)

sin. O Lord, have mercy up - on us, have mer - ey up -
 on us. O Lord, let Thy mercy lighten up - on us, as our trust is in
 Thee. O Lord, in Thee have I trusted, let me nev - er be confounded.

We praise Thee, O God.

(TE DEUM LAUDAMUS.)

J. B. DYKES.

Allegro.

f TENORS AND BASSES.

We praise Thee, O God,

Allegro.

All the earth doth worship Thee, the Fa - ther ev - er - last - ing. To

Thee all an - gels cry a - loud, the heavens, and all the powers there-

WE PRAISE THEE, O GOD.

(No. 151.)

in. To Thee che-ru-bin and ser-a-phin con-tin-u-al-ly do-
 ery,
 Ho-ly, ho-ly, ho-ly, ... Lord God of Sab-a-oth; Heaven
 and earth are full of the ma-jes-ty of Thy glo-ry.
 (421)

The musical score consists of four staves of music. The top two staves are in common time, G major, and feature lyrics integrated into the vocal parts. The first staff begins with a forte dynamic. The second staff begins with a piano dynamic. The bottom two staves are in common time, A major, and feature sustained notes and chords. The music includes various dynamics such as forte, piano, and ff, and articulations like accents and slurs. The lyrics are placed directly under the corresponding vocal lines.

The musical score consists of eight sections of two-staff music. Each section begins with a treble clef and a key signature of two sharps (G major). Measure 1 contains three rests. Measures 2-4 show eighth-note patterns in the bass staff. Measure 5 starts with a forte dynamic (f) and a bass note. Measures 6-8 show eighth-note patterns in the bass staff. The lyrics are as follows:

 praise . . . Thee.
 The glo-ri-ous com-pa ny of the a - pos - tles praise Thee.
 praise . . . Thee.
 The goodly fel-lowship of . . . the proph-ets praise Thee.
 praise . . . Thee.
 The no-ble ar-my of . . . mar-tyr s praise Thee. The
 praise . . . Thee.
 The lyrics are repeated in the next section.

WE PRAISE THEE, O GOD.

[No. 151]

dim.

ho - ly Church throughout all the world... doth ac - knowledge Thee ; The

dim.

The minims a little slower.

Fa-ther of an in-finite ma - jesty : Thine honourable, true, and on-ly

The minims a little slower.

Son ; Al - so the Ho - ly Ghost, the Com - fort - er.

ritard.

p ritard.

p ritard.

Tempo 1mo.

2/2 time signature, key of G major. Treble and bass staves. Dynamics: f, ff.

Thou art the King of Glo - ry, O . . . Christ. Thou art the

Tempo 1mo.

2/2 time signature, key of G major. Treble and bass staves. Dynamics: f.

ev - er - last - ing Son, the Son . . . of the Fa - ther.

2/2 time signature, key of G major. Treble and bass staves.

p When Thou took - est up - on Thee to de - liv - er man, Thou

pp

WE PRAISE THEE, O GOD.

[No. 151.]

cres.

didst not ab - hor the Vir - gin's womb. When Thou hadst o - ver -

cres.

- come the sharp-ness of death, Thou didst o - pen the kingdom of hea -

- come the sharp-ness of death, Thou didst o - pen the kingdom of hea -

> rit. a tempo. >

> rit. a tempo. > >

rit. f a tempo. > >

- ven to all be - liev - ers. Thou sit-test at the

ff ff

(425)

right.. hand of God, in the glo - ry of the Fa - ther.

We be-lieve that Thou shalt come to be . . . our judge.

We be-lieve that Thou shalt come . . . to be our judge.

We be-lieve that Thou shalt come to be . . . our judge.

TENORS AND BASSES.

We there - fore pray Thee, help Thy ser-vants, whom Thou hast re -

deem-ed with Thy pre - cious blood. Make them to be num - bered

rall.

with Thy saints, in glo - ry ev - er - last . . .

rall.

a tempo.

O Lord, save, . . . save Thy peo - ple, and bless . . .

cres.

a tempo.

cres.

... Thine her - it - age. Gov - ern them and lift them
 f d d d
 f d d d
 cresc. f
 ff Day by day we
 up, lift them up for ev - er. Day by day we
 ff
 mag-ni - fy Thee; And we worship Thy name, ev-er world with-out end.

WE PRAISE THEE, O GOD.

[No. 151.]

TENORS AND BASSES.

p

Vouchsafe, O Lord, to keep us, to keep us this

p

day with - out . . . sin. O Lord, have mer - cy up -

rall.

- on . . . us, have mer - - - cy up - on

rall. *p*

a tempo.

O . . . Lord, let Thy mer - cy light - en up -

us. *a tempo.*

a tempo.

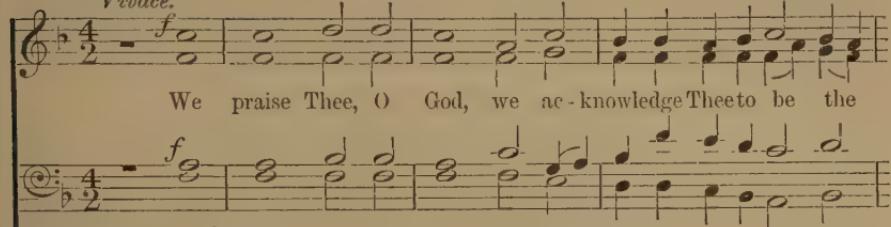
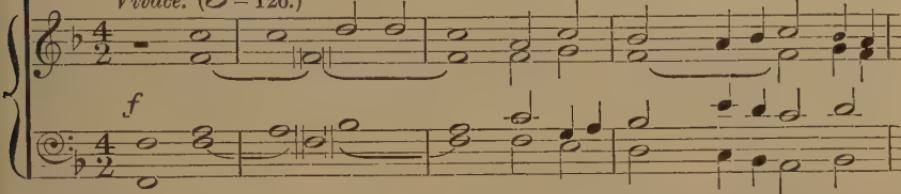
Ped. — — —

on .. us, as our trust .. is in .. Thee. O
 Lord, in Thee have I trust - ed, let me nev -
 er be con - found - - ed.
 (430)

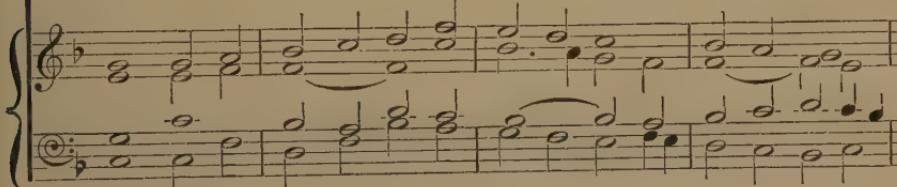
We praise Thee, O God.

(TE DEUM LAUDAMUS.)

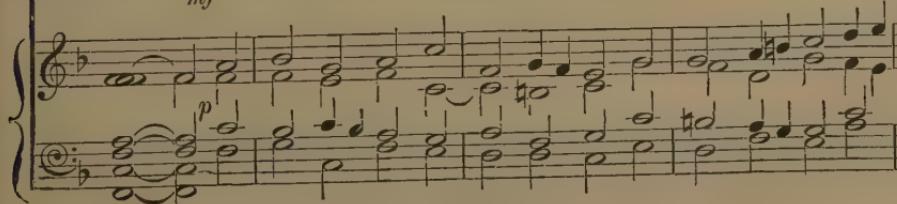
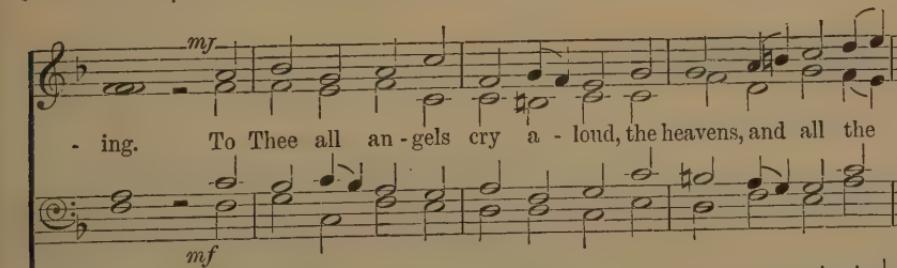
H. SMART.

Vivace.*Vivace. (d = 126.)*

Lord. All the earth doth worship Thee, the Father ev - er - last



- ing. To Thee all an - gels cry a - loud, the heavens, and all the



powers therein. To Thee cherubin and ser - a - phin con - tin - ual - ly do

cry, . . . Ho - ly, ho - ly, ho -

Heaven . . . and earth are

ly, Lord God of Sab - a - oth; Heaven and earth are..

(432)

WE PRAISE THEE, O GOD.

(No. 152.)

full.. of the ma - jesty of Thy glo - ry.

The

dim.

cres. praise . . . Thee,

gloriouS com-pany of the a-pos-tles praise . . . Thee, The

f

cres. praise . . . Thee. The

goodly fellowship of the prophets praise . . . Thee.

WE PRAISE THEE, O GOD.

Thee.

praise . . .

f o o o #o o o #o

no - ble ar - my of mar - tyrs praise . . . Thee. The

cres.

f g - - - -

praise . . .

Thee. The

all the world doth acknowledge Thee ;

- ho-ly Church throughout all the world doth ac - know - ledge Thee ;
all the world doth acknowledge Thee ; The

ho-ly Church throughout all the world doth ac - know - ledge Thee ;

Thine hon - our-a - ble,

Fa - ther of an in-fin - ite maj - es - ty; Thine hon - our-a - ble,

Thine hon - our-a - ble,

dim.

WE PRAISE THEE, O GOD.

[No. 152.]

true, and on - ly Son; Al - so the Ho - ly Ghost,

true, and on - ly Son; Al - so the Ho - ly Ghost, the

true, and on - ly Son; Al - so the Ho - ly Ghost,

Com - fort - er. Thou art the King of Glo - ry, O

Christ. Thou art the ev - er - last-ing Son of the Fa - ther.

ALL THE VOICES IN UNISON.

When Thou tookest up - on Thee to de - liv - - er man, Thou
 didst not ab - hor the.. Vir - gin's womb...

When Thou hadst o - vercome the sharp - ness of death, Thou didst

o - pen the kingdom of heaven to all be - liev - ers. Thou

WE PRAISE THEE, O GOD.

[No. 152.]

sit-test at the right hand of God, in the glo-ry of the

Fa - ther. We believe that Thou shalt come . . . to be our

judge. . . . We there-fore pray Thee, help Thy

ser - vants, whom Thou hast re - deem - ed . . . with Thy precious

cres. poco a poco.

blood . . . Make . . them to be num . . . bered

with Thy saints, in glo - - ry

ev - er - last - ing. O Lord, save Thy

peo - ple, and bless . . Thine her - it-age. Gov - ern

cres.

WE PRAISE THEE, O GOD.

[No. 152.]

them and lift them up *f* for ev - - er.

ff

Day by day we .. mag - ni - fy . Thee ; And we wor - ship Thy

f

name, ev - er world with-out . . end. Vouch-safe, O Lord, to keep us

WE PRAISE THEE, O GOD.

this day without sin. O . . . Lord, have mer - cy up - on us, have
 mer - cy up - on us. O Lord, let Thy mer - cy light - en up - on us,
 as our trust.. is in Thee. O Lord, in Thee, in

(440)

WE PRAISE THEE, O GOD

[No. 152.]

ritard.

Musical score for 'WE PRAISE THEE, O GOD'. The score consists of two systems of music. The first system starts with a treble clef, common time, and a key signature of one flat. It features a vocal line and a piano accompaniment. The vocal line begins with eighth-note chords and includes lyrics like 'Thee have I trusted, let . . . me never be con-found - ed . . .'. The piano part has sustained notes and eighth-note chords. The second system continues with the same instrumentation and key signature. Both systems end with a fermata over the final note.

153

Glory be to God on high.

(GLORIA IN EXCELSIS.)

ALL VOICES IN UNISON.

Allegro moderato.

J. F. BRIDGE.

Musical score for 'Glory be to God on high.'. The score is in common time with a key signature of two sharps. It features two staves: a treble staff and a bass staff. The vocal line begins with a half note followed by eighth notes, with lyrics like 'Glo-ry be to God on high, and in earth peace, good'. The piano accompaniment provides harmonic support with sustained notes and eighth-note chords. The dynamic 'f' (fortissimo) is marked on the piano staff.

Continuation of the musical score for 'Glory be to God on high.'. The score continues in common time with a key signature of two sharps. The vocal line and piano accompaniment continue from the previous section, maintaining the 'Allegro moderato' tempo. The lyrics 'will towards men. We praise Thee, we bless Thee, we wor-ship Thee, we' are partially visible at the bottom of the page.

glo-ri - fy Thee, we give thanks to Thee for Thy great glo -
 ry, O Lord God, heaven - ly King, God the
 Fa-ther Al-might y. O Lord, the on - ly-begotten
 Son Je - su Christ; O Lord God, Lamb of God, Son of the Fa-ther, that

GLORY BE TO GOD ON HIGH.

[No. 153.]

cres.

tak-est a-way the sins of the world, have mer-cy up-on us. Thou that

cres.

tak-est a-way the sins of the world, have mer-cy up-

cres.

- on us. Thou that tak-est a-way the sins of the world, re-

cres.

- ceive our prayer. Thou that sit-test at the righthand of God the

Ped.

ff

ff

Ped.

rall.

Allegro.

Fa · ther, have mer - cy up - on us. For Thou on - ly art

Allegro. ($\text{d} = 116.$)

Ped.

ho - ly; Thou on - ly art the Lord; Thou

on - ly, O Christ, with the Ho - ly Ghost, art most high

in the glo - ry of God the Fa - ther. A - men.

With spirit.

Glo - ry be to God on high, . . . and in earth peace, good

With spirit. (d = 120.)

will towards men. We praise Thee, we bless Thee, we worship Thee, we

glo - ri - fy Thee, we give thanks to Thee for Thy great glo - ry, O Lord God,

a little slower.

heavenly King, God the Fa - ther Al - might - y. O Lord, the.

a little slower.

on - ly be-got-ten Son Je - su Christ ; O Lord God, Lamb of God,

Son of the Fa - ther, that tak - est a - way the sins of the

dim.

dim.

dim.

GLORY BE TO GOD ON HIGH.

[No. 154.]

dim.

world, have mer- cy up - on us. Thou that takest away the sins of the

dim.

world, have mer- cy up - on us. Thou that takest away the sins of the

dim.

world, receive our prayer. Thou that sittest at the righthand of God the

cres. mf

pp p cres. mf

pp p cres. mf

GLORY BE TO GOD ON HIGH.

dim. *pp* *rall.*

Tempo 1mo.
mf

Fa - ther, have mer - cy up - on us. For Thou on - ly art

dim. *pp* *rall.*

Tempo 1mo.
mf

ho - ly; Thou on - ly art the Lord; Thou on - ly, O

cres.

Christ, with the Ho - - ly Ghost, art most high in the

cres.

f

f

A musical score for two voices and piano. The top voice part is in common time, treble clef, and G major. The bottom voice part is in common time, bass clef, and G major. The piano part is in common time, bass clef, and G major. The lyrics are: "glo - ry of God the Fa - ther. A - men." The music consists of eighth and sixteenth note patterns.

155

Holy, holy, holy.

(SANCTUS.)

J. CAMIDGE.

Slowly.

A musical score for three voices (Soprano, Alto, Tenor/Bass) and piano. The vocal parts are in common time, bass clef, and G major. The piano part is in common time, bass clef, and G major. The lyrics are: "Ho - ly, ho - ly, ho - ly, Lord God of hosts," "heaven and earth are full of Thy glo - ry: Glo - ry be . . . to Thee, O Lord . . . most . . . high." The music features sustained notes and rhythmic patterns. Dynamics include *p*, *mf*, *f*, and *p*.

Holy, holy, holy.

(SANCTUS.)

W. H. MONK.

Moderato.

pp

SOPRANOS 1 & 2.

ff

BASSES 1 & 2.

dim. *cres.*

mf

dim. *pp* *cres.*

SOPRANOS 1 & 2.

Gt. Trumpet.

f

Lord . . . most high. Sw. Reed.

A - men.

pp

Holy, holy, holy.

(SANCTUS.)

T. ATTWOOD.

Largo.

Ho - ly, ho - ly, ho - ly, Lord God of hosts,
heaven and earth are full of the maj - es-ty, the

Allegro.

maj - es-ty of Thy ... great glo - ry:

Glo - ry be to Thee, glo - ry be to Thee,

cres. *ff ten.* *Adagio.* *dim.*

glo - ry be to Thee, O Lord most high. A - men.
glo - ry be to Thee, O Lord most high. A - men.

Holy, holy, holy.

(SANCTUS.)

F. C. MAXSER

Moderato.

Ho-ly, ho-ly,

ho - ly, Lord God of hosts, . . . Ho - ly, ho - ly, ho - ly, Lord God of

hosts, heaven and earth are full of the maj - es - ty, are

From *The Bristol Anthem Book*, by permission of Mr. W. Crofton Lennons, Bristol.

full of the maj - es - ty of Thy glo - ry:

Glo - ry be to Thee, O Lord most high, Glo - ry be to

Without organ.

Thee, O Lord most high. A - men.

O Dayspring.

J. STAINER.

*Andante.**mf*

>

cres.

>

f

O Day-spring, O Day-spring! Brightness of the

*Andante. (d = 100.)**mf**cres.**f*

ev - er - last - ing Light, and Sun of Right - eous - ness ; O Day-spring, O

dim.

>

*cres.**f*

Day - spring

Come, and en - light - en

A musical score for a vocal solo with piano accompaniment. The vocal part is in soprano range, and the piano part includes both treble and bass staves. The music is in common time, with a key signature of one flat. The vocal line consists of three stanzas of lyrics, each with corresponding musical settings. The first stanza begins with a piano introduction in piano (pp) dynamic, followed by the vocal entry in forte (f). The second stanza starts with a piano dynamic of f. The third stanza begins with a piano dynamic of p. The vocal parts are marked with 'Ped.' (pedal) under the bass notes. The piano accompaniment features harmonic chords and bass line support. Dynamics such as crescendo (cres.), decrescendo (decres.), and piano (pp) are used throughout the piece.

them that sit in dark - ness, come, and en - light - en them that sit in
dark - ness . . . and in the shadow of . . . death, come, and en-light-en,
come, and en - light - en them that sit in dark - ness, come, come!

160 O King, and Desire of all nations.

J. STAINER.

Moderato. (♩ = 60.)
Smoothly.

O King, and De - sire of all na - tions, Thou

f ff.

Cor - ner Stone, who hast made both one; Come, and save

dim.

O KING, AND DESIRE OF ALL NATIONS.

[No. 160.]

Musical score for 'O KING, AND DESIRE OF ALL NATIONS.' The score consists of four staves of music for voices and piano. The vocal parts are in soprano and bass clef, and the piano part is in bass clef. The key signature is one sharp. The tempo markings include *pp*, *cres.*, *f*, *dim.*, *cres.*, *f*, *dim.*, *p*, and *Sw. p*. The lyrics are as follows:

man, whom Thou formedst from the clay,
come and save man, whom Thou
formedst from the clay, come and save man, whom Thou formedst from the
clay, come and save.. man, whom Thou

Without Ped.

p

form-edst from the clay,
come and save . . .

p

poco rit.

man, come and save . . . man.

poco rit.

Tempo 1mo.

pp

poco rit.

ppp

Ped.

ppp 8 come! . . .

rall.

rall.

32 ft.

Slowly.

Je - su, Word of God In - car - nate, Of the Vir - gin
mo - ther born; On the cross Thy sa - cred bod - y For us
men with nails was torn. Cleanse us in the sa - cred
foun - tain, O - pened in .. Thy pierc - ed side; Feed us ..

cres.

with Thy bod - y broken, Broken in death's ag - on - y.

cres.

O Jesu, hear us; O Jesu, save us: Je - su, Saviour,

Je - su, hear us; O Je - su, save us:

hear our suppli - ca - tion. O grant us, Lord, Thy mer - cy, O grant us, Lord, Thy

mer - cy, O grant us, O grant us, Lord, Thy mer - cy. A -

men, A - men, A - men, A - men. . .

. . . A - men, . . . A - men, . . . A - men. . .

162 Lord, for Thy tender mercies' sake.

R. FARRANT.

Slowly and very sustained.

lay not our sins

mf

Lord, for Thy ten - der mer - cies' sake, lay not our
to our charge,

sins to our charge, but for - give that is past, and

give us grace to a-mend our sin - ful lives; to de - cline from

dim.

sin, and in - cline to vir - tue, . . . that we may walk with a
that we may walk with a

that we may walk with a per - fect heart, . . .

cres.

we may walk with a per - fect heart, . . . that we may
per - fect heart, with a per - fect heart, that we may

cres.

walk that a we may walk with a per - fect heart, with a per - fect heart be -
 walk with a per - fect heart,

fore Thee now and ev - er - more, that we may
 that we may

that we may walk with a

walk that a we .. may walk with a per - fect heart, with a per - fect
 walk with a per - fect heart, with a per - fect

per - fect heart, . . .

cres.

heart, . . .

heart, that we may walk that a we may walk heart, with a

cres.

heart, that we may walk with a per - fect heart,

heart, that we may walk with a per - fect heart,

dim. al fine.

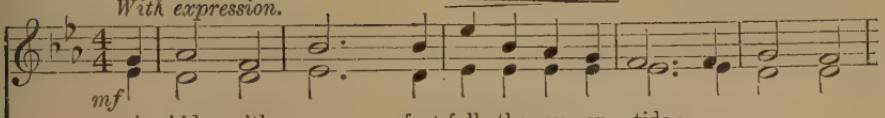
per - fect heart be - fore Thee now and ev - er - more.

Abide with me.

H. F. LYTE.

With expression.

R. G. THOMPSON.



mf
A - bide with me : fast falls the ev - en - tide ;

deep - ens ; Lord, with me a - bide : When other helpers fail, and

*cres.**cres.*

com - forts flee, Help of the helpless, O a - bide with me.

*dim.**dim.*

Swift to its close . . . ebbs out life's lit - tle day ; Earth's joys grow
Swift to its close ebbs out . . . life's lit - tle day ;

Swift to its close . . . ebbs out life's lit - tle day ;

From *The Bristol Anthem Book*, by permission of Mr. W. Crofton Hemmons Bristol

dim, its glories pass a - way; . . . Change and de - cay in all a . . .

- round I see: . . . O Thou, who changest not, a - bide with me.

SOPRANOS ONLY. *Smoothly.*

I need Thy presence ev' - ry pass - ing hour; What but Thy

cres.
grace can foil the tempt - er's power? Who like Thy - self my guide and

ABIDE WITH ME.

[No. 163]

stay can be? Through cloud and sun-shine, O abide with me.

TENORS AND BASSES.

I fear no foe, with Thee at hand to bless;
ten.

with expression.

Ills have no weight, and tears no bit-ter-ness:

ALL THE VOICES IN UNISON.

Where is death's sting? Where, grave, thy vic-to-ry? I

tri - umph still, if Thou a - bide with me.

HARMONY.

cres.

Hold Thou Thy cross be - fore my closing eyes, Shine through the gloom, and

cres.

mf

point me to the skies ; Heaven's morning breaks, and earth's vain shadows

mf

Slower.

nee : In life and death, O Lord, a - bide with me. A - men.

Slower.

Sun of my soul.

J. KEBLE.

Andante con moto. (♩ = 96.)

E. TURNER.

mf

cres.

Sun of my soul, Thou Saviour dear, It is not

mf

cres.

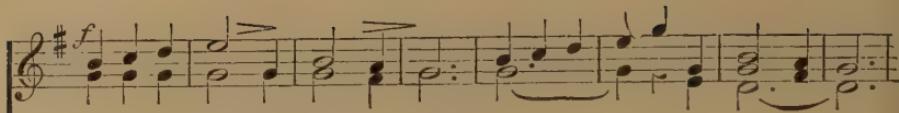
night if Thou be near; O may no earth-born cloud a - rise To hide Thee

cres.

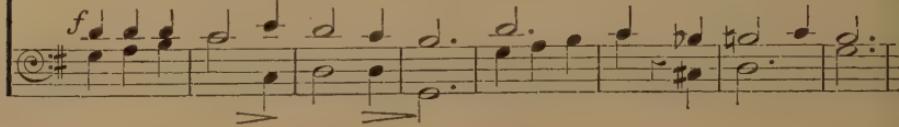
from Thy servant's eyes. Sun of my soul, Thou Sav - iour dear,

p

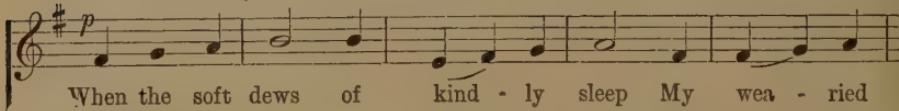
cres.



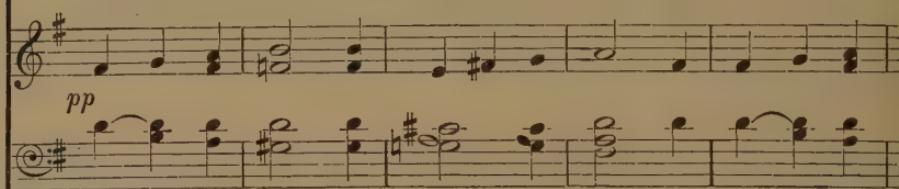
It is not night if Thou be near. *p*



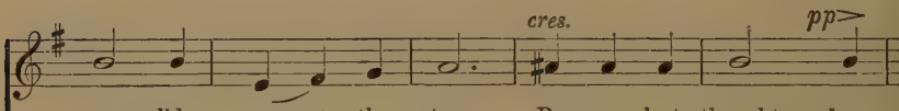
SOPRANO SOLO (OR ALL THE SOPRANOS).



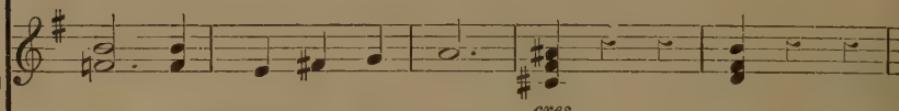
When the soft dews of kindly sleep My wea - ried



Without Ped.

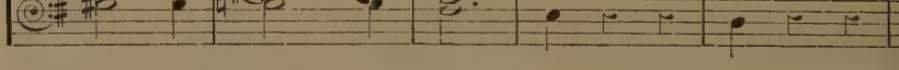


eye - lids gen - tly steep, Be my last thought, how

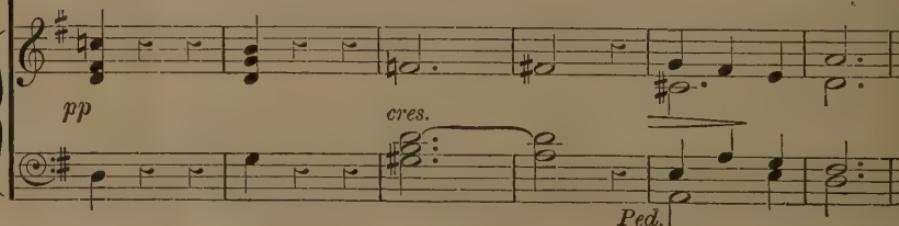


cres.

sweet to rest For ev - er on my Sa - viour's breast



sweet to rest For ev - er on my Sa - viour's breast.



Ped.

SUN OF MY SOUL.

[No 164.]

CHORUS

cres.

Be my last thought, how sweet to rest For ev - er, for
ever on my Sa - viour's breast. *mf*

SOPRANO (OR BARITONE) SOLO, OR ALL THE SOPRANOS.

mf
A - bide with me from morn till eve,

For without Thee I can - not live; A - bide with me when

night is nigh, For with-out Thee I dare not die.

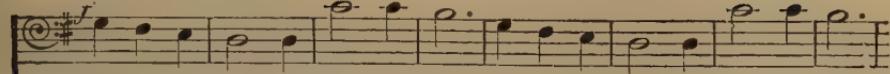
CHORUS.

A - bide with me when night is nigh, For with-out Thee I
 dare not die. If some poor wan - d'ring child of Thine
 Have spurned to - day the voice Di - vine, Now, Lord, the gra - cious
 work be - gin ; Let him no more lie down in sin.

SUN OF MY SOUL.

[No. 164.]

TENORS AND BASSES.



Watch by the sick ; en - rich the poor With blessings from Thy boundless store ;

Continuation of the musical score for Tenors and Basses. The melody continues with eighth-note pairs and quarter notes. The bass line remains harmonic. The dynamic is marked *f*.

CHORUS. *A little slower.*

The start of the chorus for Tenors and Basses. The key signature changes to G major (one sharp). The melody begins with eighth-note pairs and quarter notes. The bass line supports the melody.

Be ev' - ry mourn - er's sleep to - night, Like in-fant's slum - bers,

Continuation of the chorus for Tenors and Basses. The melody continues with eighth-note pairs and quarter notes. The bass line remains harmonic.

Continuation of the chorus for Tenors and Basses. The melody continues with eighth-note pairs and quarter notes. The bass line remains harmonic.

pure and light. Be ev' - ry mourn - er's sleep to - night,

Continuation of the chorus for Tenors and Basses. The melody continues with eighth-note pairs and quarter notes. The bass line remains harmonic.

Continuation of the chorus for Tenors and Basses. The melody continues with eighth-note pairs and quarter notes. The bass line remains harmonic.

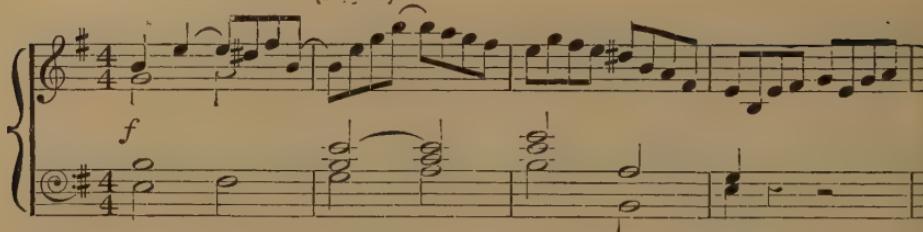
Like in - fant's slum - bers, pure . . . and light.

Continuation of the chorus for Tenors and Basses. The melody continues with eighth-note pairs and quarter notes. The bass line remains harmonic.

No. 164.]

SUN OF MY SOUL.

Moderato maestoso ($\text{♩} = 92$).



ALL THE VOICES IN UNISON.

Come near and bless . . . us when . . . we wake,

Ere through the world . . . our way . . . we take,

Till in the ocean of Thy love We lose our -

Till in the o-cean of Thy love

SUN OF MY SOUL.

[No. 154.]

- selves in heaven a - bove. Till in the o - cean of Thy

We lose our-selves in heaven a - bove. In the o - cean of Thy

love . . . We lose our-selves in . . . heaven, . . . in

heaven . . . a - bove. . .

G. THRING.

H. H. WOODWARD.

The
p

Andante sostenuto. (♩ = 69.)

Sw. Oboe Ch. Stop. Diap. p

The
p

ra - diant morn hath passed a - way, And spent,
The radiant morn hath passed a - way, And spent,

spent too .. soon her gold - - en .. store; The
and spent too soon her gold - - en store;

and spent too soon her golden store, her golden store;

THE RADIANT MORN.

(No. 165)

shadows of de - parting day Creep on . . . once . . . more, dolce.

cres. The shadows of de-parting day Creep on once more, The
dim. *mf*

cres. The shadows of de-parting day Creep on once more, The
dim. *mf*

cres. The shadows of de-parting day Creep on once more, The
dim. *mf*

shadows of de - parting day Creep on once more.

Creep on once more.

p Voix celeste.

Our life is but an au - tumn

p

p

day, Its glo - rious noon, its noon how quickly past
 Lead

cres. f > > > > mf

us, O . . . Christ, Thou liv - - ing Way, . . . Safe

Lead us, O Christ, Thou living Way, . .

home . . at last, mf

home, safe home at last, Lead us, O Christ, Thou

home at last, mf

Safe home at last, safe home at last,

dim. Sw.

P

THE RADIANT MORN.

(No. 165.)

Safe home . . . at last, . . . safe home at
rall. e dim.

liv - ing Way, Safe home at last, . . . safe home, safe home at

Safe home at last, . . . safe home . . . at
rall. e dim.

rall. e dim.

last. *a tempo.* *Un poco Allegro.*

last. Where saints are clothed in spot - less

last. *pp a tempo.*

Un poco Allegro. ($\text{d} = 100$)

Sw.

And eve - - ning shad - ows nev - er

cres.

white, And evening shadows nev - er fall, and evening shadows nev - er

cres.

Gt.

cres.

f

THE RADIANT MORN.

E - ternal Light of light,
 fall ; Where Thou, where Thou, E - ter - nal light, Art
 Where Thou, where Thou, Eternal Light of light,
 cres - cen - do. mf

Lord . . . of all, . . . art Lord . . . of all. . . Where saints are
 cres - cen - do. mf

cres - cen - do. mf

clothed in spot - less white, And eve - ning shadows never
 cresc.

(478)

THE RADIANT MORN.

[No. 165.]

Where Thou, E - ter-nal Light of light,
 fall, Where Thou, F - ter-nal Light of light, Art

rall. Adagio.
 Lord of all, art Lord of all, art
 rall. Adagio.

Lord of all.

ff

(479)

(VESPER HYMN.)

Adapted from BEETHOVEN.
Harmonised by J. E. WEST.*Rather slowly.*

Musical score for hymn 166, first system. The music is in common time with a key signature of one sharp. The vocal line consists of two staves. The first staff begins with a dynamic of *pp*. The lyrics are "Lord, keep us safe this night, Se - cure from all our fears;". The second staff begins with a dynamic of *pp*. The lyrics are "May An-gel guard us while we sleep, Till morning light ap-pears. Amen.". The vocal parts are supported by a harmonic bass line.

Musical score for hymn 166, second system. The music continues in common time with a key signature of one sharp. The vocal parts are supported by a harmonic bass line. The lyrics "May An-gel guard us while we sleep, Till morning light ap-pears. Amen." are repeated. Dynamics include *cres.*, *dim.*, and *cres.* again.

(VESPER HYMN.)

B. STEANE.

cres.

Musical score for hymn 167, first system. The music is in common time with a key signature of one sharp. The vocal line consists of two staves. The first staff begins with a dynamic of *pp*. The lyrics are "Lord, keep us safe this night, Se - cure from all our fears;". The second staff begins with a dynamic of *pp*. The lyrics are "May An-gel guard us while we sleep, Till morning light ap-pears. Amen.". The vocal parts are supported by a harmonic bass line.

Musical score for hymn 167, second system. The music continues in common time with a key signature of one sharp. The vocal parts are supported by a harmonic bass line. The lyrics "May An-gel guard us while we sleep, Till morning light ap-pears. Amen." are repeated. Dynamics include *mf*, *dim.*, *p*, *rall.*, and *cres.*



KU-997-477